

# Down Beat Buys Tempo Magazine

## Golf Ball Driven into Man's Skull

BY ED FLYNN

New York—Bobby Byrne and members of his band stopped their car on a one-nighter tour last week to watch a golf game at North Shore Gardens, Salem, Mass. Suddenly Jerry Yelverton, Byrne's clarinetist, formerly with Glenn Miller, dropped to the ground. He had been struck in the head with a golf ball. A brain concussion will keep him out of the band two weeks.

Byrne goes into Glen Island Casino May 15.

Jimmy Dorsey's plan to use five soprano saxes in his band failed to jell. Jimmy found he couldn't find five sopranos which could be (Modulate to Page 20)

## 'Best Girl Singer' Suddenly Leaves



GLORIA GILBERT

St. Louis—Hailed by Dick Jurgens as the "best girl singer I've ever heard" and hired by him immediately, Gloria Gilbert suddenly left his band last month to take a job with Station KMOX here. She's a high school girl, her home is Chicago, and she's only 17. Pic by Seymour Rudolph.

## Bob Dade Fronts New Mixed Band

Los Angeles—Latest mixed band to take shape on the coast is Bob Dade's with a setup of four saxes, five brass and four rhythm. Five Negroes are members.

Band is in rehearsal under the name of Dade and his "International Black and Tan Orchestra." Nate Krevitz is managing.



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CHICAGO, MAY 15, 1940

15 CENTS

## 'I'd Give My Right Arm to Stop Hitler,' Busse Cries

BY GEORGE B. BEATTIE

Winnipeg, Man.—"I'd gladly give my right arm if I could go over to Germany and do away with Hitler," declared German-born corn-etist Henry Busse in an outburst of anti-Monroe doctrine passion on his arrival in Winnipeg, Canada, for a one-nighter last month.

"It is ridiculous that one man would plunge the world into war. It is not the poor people in the land where I was born who are responsible, for they have to do what they are told or else be shot," he said in sympathy for his "landsmen."

This impassioned expression on the part of Busse offset any adverse results his place of birth might have caused in war-embroiled Canada and might have accounted for the presence of numerous enlisted men among the 3,500 at the Civic auditorium when he played there. But Busse's dislike for Hitler



Busse

was almost overshadowed by his feelings toward jitterbugs and swing, when he denounced both in another blasting statement that smacked of Artie Shaw.

### Boys Dish Out Jive

Newspapers quoted him on a lot of rot about immorality of jitting which was "sapping the character of the young people in Canada and the U.S.," and he advised that swing was definitely out. Yet the crowd that packed 35 deep around the stand that night stomped and hollered for jive—as best as Busse could dish it. Although he couldn't himself, his boys, with accent on the four sliphorns, did all right, taking seven encores on Johnson Rag, not to mention others.

## Musicians Say He 'Carved' Satchmo



EMMET HARDY

After 15 years, Emmet Hardy wins recognition as probably the greatest white cornetist of all time. He taught Bix Beiderbecke, as well as others, and hit his peak with the New Orleans Rhythm Kings. Hardy died four days after his 22nd birthday anniversary. And he never made a record! See Dave Dexter's story on Pages 8 & 9 for complete details and rare pictures.

## Wm. Morris Legal Men Answer Suit Filed by CRA

New York—Attorneys for the William Morris agency were busy last week filing answers to a suit filed against Morris by Consolidated Radio Artists which asks \$50,000 for allegedly submitting Russ Morgan's band to band buyers while the band was under exclusive contract to CRA.

A summons was served Morris Stoller, ass't comptroller of the Morris agency. Morris officials declined to comment on the suit. CRA execs said they had repeatedly warned Morris band salesmen to stop offering CRA bands for sale to band buyers. Morris was given 20 days to answer the suit.

## Billy Bissett Gets American Combo

Salt Lake City—Billy Bissett, pianist and director who for the last four years has been leading orchestras in England is back here with a new band under MCA guidance. The lineup:

Bissett, piano; Alice Mann, vocals; Ken-ny Smart, Vic Root, alto; Jack Baker, tenor; Claude Gordon, Stewie Fletcher, Bill Anderson, trombone; Jim Simons, piano; Jack Cooper, drums; Harland Kewish, bass.

Fletcher is the former Red Norvo star. Bissett currently is at Hotel Utah, but soon will go into a Los Angeles spot.

## Tiny Hill Cut In Car Wreck

Nashville — The epidemic of motor car accidents plaguing band leaders and musicians continued in April with Tiny Hill, the hefty Chicago maestro, becoming another victim.

Hill was riding with Monte Mountjoy, drummer, and Norman Maxwell, sax sideman, near Tip-tonville for a one-nighter when their car hit a soft shoulder and turned over sideways and once end over end. Tiny suffered severe leg lacerations. Mountjoy suffered a broken shoulder and Maxwell cut his hand. They were treated at a hospital and released, but Mountjoy is still playing drums with his arm in a sling.

## Glenn Miller Hires Jack Lathrop, Guitar

New York—Glenn Miller, one-nighting it to record crowds throughout the east since leaving the Pennsylvania, has added Jack Lathrop on guitar. Lathrop succeeds Dick Fisher. Lathrop also is a vocalist and will probably do some of the vocals along with Tex Beneke, Ray Eberle and Marion Hutton.

## Jumps to Texas



KAY KYSER

New York—Kay Kyser and band have been set to open the Casa Manana's 30-day show season in Ft. Worth, Tex., June 28, according to MCA moguls. Kyser will make the trip with Roc Hillman, guitar, and Noni Bernardi, alto, as new members of his band.

## Mear Goes Longhair

Rochester, N. Y.—Sid Mear, ex-Horace Heidt trumpeter, has signed to play with the Rochester Philharmonic. He leaves June 3 to join the Mexico City symphony for the summer, then returns to Rochester in the fall.

## Emge and Humphrey Join Staff

(See Editorial, Page 10)

Chicago—Tempo magazine, leading music trade journal of the Pacific coast for the last seven years, has been absorbed by Down Beat.

Founded by Charlie Emge and Ward Humphrey in June, 1933, exactly one year before the first Down Beat made its appearance, Tempo immediately became the favorite music publication on the coast.

Tempo subscribers will now receive a new and better Down Beat as a result of the action. Emge and Humphrey, effective immediately, are now in charge of Down Beat's new Los Angeles office and will handle all editorial matter as well as advertising material emanating from that section.

Circulation records, contracts and other office records are being shipped to Chicago and all business will be conducted from Down Beat's headquarters at 608 South Dearborn. There will be no changes in the staff here. To readers of both magazines, the combination Down Beat-Tempo will mean better and more efficient coverage of news and pictures from the west coast.

Tempo's last issue was May 3.

## Hank d'Amico Joins Crosby

Chicago—Former Red Norvo-Richard Himber clarinetist Hank d'Amico moved into the read section of the Bob Crosby band at the Blackhawk last week, replacing William (Bill) Stegmayer, who had been working for the last year with the 2-beat gang strictly as a section man, on alto. Hank recently left Himber in New York and for several months previous mulled the idea of forming his own band, but gave it up after running into difficulties. Stegmayer said he would job around Chicago, at least temporarily.



d'Amico

Irving Fazola will continue to handle all solo clarinet.

## Eddie Durham Is Planning a Band

New York—Eddie Durham, Negro guitarist and trombonist formerly with Jimmie Lunceford and Count Basie, soon will have a band of his own. Durham now is arranger for Jan Savitt. Eddie says he'll start rehearsals about May 15. He doesn't know personnel yet.

## Scenes from Recent Benny Goodman — Will Osborne Baseball Series



Three drummers, Hack O'Brien, Al Spieldock and Nick Fatool, took friendly before the game. Goodman's band won this one, but Osborne's men came back to win later. Now both bands are looking for new victims.

Jerry Jerome has his beer in the wrong spot, while Vernon Brown, captain of Goodman's club, poses at first base. Jerome junked his tenor and Brownie his sliphorn to don old clothes and drub Osborne's team. Few days later Brownie hurt his leg.

Ziggy Elman gurgles while John Guamerius goggles at a fast play at home. Benny's band was winning right along until Los Angeles song-pluggers took 'em to the cleaners a couple of days before Benny left the Cocoonut Grove.

Dick (Stinky) Rogers and Dale Jones, bass, with Osborne admit they've had enough. They are the "18th and 19th on Chestnut Street" boys in Osborne's outfit. Will's crew was playing the Casa Manana at the time of the game.

Winners get the spoils. Ten cases of beer for a 27 to 16 victory. Toots Mondello, Jerry Jerome and Les Robinson are doing all right here. That night, according to waiters, Budweiser flowed right out of the horns of Benny's men and trickled off the stand. Pic by Al Spieldock.



# 'Fire So Horrible I Can't Describe It,' Says Drummer

(See Back Picture Page for Photo of Barnes' Band)

BY ONAH L. SPENCER

Chicago—"I'll never beat a drum again." Still shaken over the fire in which only he and another member of Walter Barnes' band escaped death, Oscar Brown, drummer with the Barnes band, returned to Chicago declaring he was "through with music forever."

"It was so horrible I can't describe it," said Brown, a Denver boy, 38, who had drummed for Barnes three years. "We were swinging *Marie* and the crowd was jumping. Then bang! the whole place burst into flames. I still don't know how Arthur Edwards and I got out alive."



Barnes

"But Barnes was knocked down by the mob charging for the door," the drummer said. "And all around us people were being trampled. The air got dense with smoke and everyone was coughing and screaming. Somehow I got out. It was a

## Pollack's Parrot



ARMIDE

Chicago—Armide, the blonde beauty with Ben Pollack's band, is one reason why Ben was so popular at the Sherman Hotel. She's the daughter of James Whipple, Lord & Thomas radio department executive, in Chicago. But she drops the last name for professional purposes. Photo by Seymour Rudolph.

## Satchmo Fires Six Men

New York—Louis Armstrong put six men on notice last week, including Luis Russell, Charlie Holmes, Lee Blair, Pop Foster, Bernard Flood and Bingie Madison. The split with Russell was big news inasmuch as Satchmo had been using Russell's original band since 1935.

John Williams succeeds Foster on bass; Eddie Heywood, the Benny Carter pianist, takes Russell's chair. Armstrong first recorded with Russell's band in early 1930 on Okeh 41350, *St. Louis Blues*. Then, after a trip to Europe, Armstrong returned and reunited with Russell.

## Arthur Whetsel Dies of Cancer

New York—Arthur Whetsel, first trumpet with Duke Ellington for 10 years, 1928 to 1938, died Wednesday (May 1) after two years' illness. Death was caused by cancer of the brain. He had been ill two years. Wellman Braud, the bassist, was the only musician to attend Whetsel's funeral. Duke's band is on the west coast. Whetsel was 35 and of Mexican descent.

## Another Leader Dies In Natchez Fire

Long after bodies had been removed from the Rhythm Night Club in Natchez, it was discovered that Clarence (Bud) Scott, Negro ork leader famous throughout the South, had also perished. Scott was the guest of fellow leader Barnes the night of the fire and died with 198 others. His death wasn't learned until several days after the tragedy. He played sax.

long time later that I learned "Bass" Edwards, Allan Barnes and I were the only members of the band who escaped."

Two weeks after the fire both Brown and Edwards appeared shaken and worried. It took several days, they said, for the full weight of the tragedy to be realized.

## Windows Boarded Up!

The Natchez Rhythm Club was about 200 feet long. Windows had been boarded up so people outside couldn't see the band in action. The lone exit became a jammed, brightly-burning mecca for the 500 dancers. (Modulate to Page 7)

## Happy Felton's Drummer Dies

Bradford, Pa.—Injuries suffered April 13, when the motor trailer in which he was riding struck another car, were fatal a week later to Dave Ferguson, 31-year-old drummer with Happy Felton's band.

Ferguson died after lying in a coma four days. He formerly drummed for Will Osborne. His home was in New Haven, and Barney Rapp gave him his first professional job. He was married. The Felton crew laid off a week and then went to Milwaukee for a date at the Riverside.

## Streng is Honored

Columbus, O.—Arthur Streng, president of this Local, was named to the executive board of the Tri-State Musicians' assn. at the recent convention at Wheeling, W. Va. Continuing in office as president and secy-treas. respectively are L. O. Teagle, Akron, and Charles W. Weeks, of Canton.



## Cowgirl Vocalist—

Making her first appearance professionally with a dance band, Dillagene Plumb has succeeded Carol Kay as chirpee with Woody Herman's orchestra at the Meadowbrook in Cedar Grove, N. J. Dillagene (she has dropped the name Plumb) hails from Oklahoma A. & M. College at Stillwater, where Woody discovered her while playing a one-nighter a few weeks back. She's only 17. The Herman band opens June 14 at Detroit's Westwood Gardens.

## Teddy Wilson Gets 7-Piece Group; Norvo is Rehearsing

BY LEONARD G. FEATHER

New York—Teddy Wilson is starting all over again. His big band has broken up completely and few, if any, of the original men will be used in his new 7-piece outfit, which starts rehearsals next week.

Teddy himself has been working on arrangements for the small group, which may start next month on a night club location. Also writing for him is Elton Leroy Hill, arranger for Krupa and Basie. The group will comprise trumpet, clarinet, tenor and four rhythm.

Apart from the two men who joined Andy Kirk—Hal Baker, trumpet, and Rudy Powell, alto (replacing Buddy Miller), the ex-Wilson men are not yet set in new jobs, but Tab Smith was expected to join Lucky Millinder.

Will Bradley signed for the June German dances in Rocky Mount, N. Carolina. Bob Zurke recovering slowly and set to start work again. Judy Abbott, former Louis Garcia thrush, will sing with the new Norvo band when it gets going. Red will have three saxes, trumpet, trombone, rhythm and himself. Personnel still shifting at press time.

## Byrne at Glen Island

Charlie Spivak held over at Barney Rapp's club in Cincy through June 2. Johnny McGee to Syracuse Hotel May 11 through June 21.

Jack Jenney out one-niting with his new sweeter-than-before bunch. (Modulate to Page 14)

## T. Dorsey Sets Summer Lineup

New York—There'll be plenty of new faces in Tommy Dorsey's band when he opens the Hotel Astor roof May 21 against brother Jimmy at the Pennsylvania Hotel.

Frank Sinatra and Connie Haines will hold down the singing spots with the Pied Pipers also on deck for vocals. Sid Weiss will be on bass. He returned to take Cliff Dailey's place after 10 days' absence. Tommy, George Arus, Les Jenkins and Lowell Martin will form the trombone section; Bunny Berigan, Jimmy Blake, Johnny Diliard and Ray Linn will be on trumpets; saxes will include Hymie Shertzer, Fred Stulce, Johnny Mince, Don Lodice and Paul Mason, and Joe Bushkin will be at the piano. Buddy Rich, despite rumors, is set to hold down the drums. Tommy hasn't signed a guitarist yet.

The band took a 2-week vacation May 5. They will hold down the Astor eight weeks.

## Rare Treasure

BY ED FLYNN

New York—Alex Fila, young hot trumpeter with Bob Chester's band, has been recovering from arthritis in a Jersey hideaway. Chester thinks Fila is so terrific he's afraid the "big guy" will lure him away from his band. So when Alex became ill last month no one was told where Fila was confined. Chester got the kid from Jack Teagarden's band.

## Alvino Rey Band Debuts In Hartford

BY JACK EGAN

Pete Braglia and his string outfit, which has been swinging out at the new Torch Club on 52nd street, will probably leave that spot soon. Though business there has picked up better than 100 per cent, offers from the outside are becoming too lucrative and Freddie Lamb, who owns both the club and an interest in the band, is seriously considering taking one of them. The Beachcomber was among the first spots to make a bid for the three guitars, three fiddles and bass... Alvino Rey and his orchestra with the Four King Sisters, who made their eastern debut in Hartford, Conn., may go into Ben Riley's Arrowhead Inn, Riverdale, N. Y., for the summer. Irving Conn, Riley's son-in-law who's been there for years, is going to strike out for other lands to conquer... Another Westchester note: Murray's-on-the-Parkway is under new management and reopened as Broderick's, same gent who owns the famous cabaret in the Bronx. Bill McCune and his band on the stand until they go into the Essex House this month.

## Bernardi Joins Kyser

Ward Sillaway into the pit band for the musical, "Louisiana Purchase"... Noni Bernardi, who's been doing free lance sax work around New York, goes west with Kay Kyser's band... And there was a minor blitzkrieg in the Eddy (Modulate to Page 19)

## Left at the Post



Louisville—Ken Harris, leader of the band at the French Lick Springs Hotel here, couldn't get started in the Kentucky Derby. His mount "Discord" is shown leaving the paddock, which is as far as it got. "Calladion wouldn't have had a chance if 'Discord' had been ripe," said Harris.

## Dick Stabile On the Cover

Ready for their May 15 opening at the Chatterbox in Montclair, N. J. where they'll have 15 airshots a week, Dick Stabile, Shirley Gaye and some of Dick's men run through a new one for the summer book. Shown are Stabile, Shirley, Joe Stabile, Bill DeMayo, George Navarre, Frank Gibson and Lou Brown at the piano.

## \$8,000 Worth of Horns and Arrangements Destroyed in Fire



Detroit—The boys in Lowry Clark's band took an \$8,000 loss last month when the Grand Terrace Ballroom was destroyed by fire. Shown are (left to right) Jimmy

Clark, piano; Joe Kazakevich, bass; Lowry Clark, leader & sax; Willie Wilkins, drums; Earl DeSoto, sax; Louie Aloia, sax; and Gene Cox, sax, and Jack Gerard, trumpet.

They're trying to figure what to do with what's left of their instruments. Clark's band opened May 13 at the Book-Cadillac in Detroit, using new horns.

# 'Casa Loma Made Swing Commercial' Glen Gray Says

BY GLEN GRAY

"I caught your broadcast last night," someone would say to us almost daily while we were in Meadowbrook, "and boy, the band is terrific! The boys are playing as if they were inspired, and everybody's talking about it. What's with that Casa Loma band?"

At first, in all modesty, we'd bashfully disclaim any difference in the band, but it kept up, and it finally dawned on us, too. The boys in the Casa Loma band are getting their kicks out of the Casa Loma band.

As everyone knows, although I think we can safely say that we were the band that made swing commercial, even in those days we didn't neglect the sweet tunes, and numbers like "Time On My Hands," "Blanket of Blue" and "I Cried For You" were among our top specialties. We came out of the Rainbow Room with sweet and swing in our books in just about equal proportions, and that led to a discovery that some of the all-swing bands haven't tumbled to yet. We were probably the first band to play both, under all sorts of circumstances, on the road, and three years ago we definitely knew that

the current trend to sweet was on the way.

## Fell in a Sweet Rut

Two years ago we were so sure of it that nine out of 10 of the new arrangements we ordered were sweet, and we relied on our standard flag-wavers and an occasional swing arrangement of a pop tune to take care of the swing side. As a result, we neglected swing while we were concentrating on sweet, instead of taking care of swing as we had of sweet in the swing days—if you follow me!

The moment we realized that, we got hold of Deane Kincaide, Jimmy Mundy and Red Bone, and set about remedying it. The reason our new drive is so noticeable is that the different style of writing rhythm numbers these boys brought to us has burst on everyone all of a sudden, instead of being a gradual and consequently not so noticeable development. I don't mean to minimize the ability of our standbys as arrangers, Dick Jones and Larry Wagner; we've kept them so busy on the sweet side that they haven't had time to do anything else. Dick's "Hoboken Bucket" and Larry's "No Name Jive" are examples of what they can do in the rhythm classification, given an opportunity, and Dick's "Heaven Can Wait" and "I Concentrate on You" and Larry's "Sunrise Serenade" and now "Lover's Lullaby" speak solidly for them on the sweet side.

## Ryerson Doing Great Job

We have two new men, of course, Frank Ryerson on first trumpet and Cy Baker on second. Frank, whom everyone knows from his days as Mal Hallett's first man, arranger and assistant director, is doing a wonderful job on first; he's

## In Charge of Music at World's Fair



New York—Capt. Eugene La Barre, former cornet soloist with Sousa (extreme left), is in charge of all music at the World's Fair which opens this week in Flushing, L. I. With him here are John Dolan, Herbert L. Clarke, Del Staigers, Ernest Williams and Miss Leona May Smith. Every man shown has at one time played cornet with Sousa. Dance bands also will be seen at the fair this season.

doing most of the sweet solos and dividing the first parts with Cy on swing tunes. Cy is doing a fine job in Sonny Dunham's shoes; his nice ride choruses, though sensational, are still very loose and rhythmic. Original Casa Loman Grady Watts, with his good section trumpet and swell Dixieland style solos, rounds out a more than satisfactory trumpet section.

Of the trombones, Murray McEachren's work in numbers like "Sleepy Time Gal" and "I Surrender Dear" says more for him than I can in words. He came back from his operation and stay in the

(Modulate to Page 14)

## Andrews Gals Set for Pix

Chicago—The Andrews sisters left for Hollywood last week after two weeks at the Chicago Theater. They will make a picture tentatively titled *Argentine Nights* for Universal which goes into production May 17.

Lou Levy, their manager, accompanied the gals to the coast.

## \$90 Scale At the Fair

New York—Capt. Eugene La Barre and Harvey D. Gibson are in charge of the 1940 World's Fair music program, which got under way May 11. The fair is employing its own band of 60 pieces, conducted by Capt. La Barre, which is scheduled for two concerts a day and perhaps a daily broadcast.

Local 802 has been reticent about wage scales at the fair, but a reliable source insists that for orchestras playing theatricals, scale is \$90 a man and \$15 for a seventh day. For non-theatrical jobs (including the La Barre band) scale is \$75 a week per man and also \$15 for the seventh day. Those represent the highest scales in effect. Other locations will be at a lower rate. Vincent Lopez, at the Rose Aquacade, at Don Voorhees, at Michael Todd's American Jubilee, got off to a good start with their bands.

Subscribe to DOWN BEAT and know what goes on!

## Ella-Benny Carter Combo Falls Through

New York—Despite several attempts to reorganize the Ella Fitzgerald setup, the band remained unchanged last week as Ella prepared for a long tour.

Several propositions were made to well-known arrangers to take charge of the band. Sy Oliver turned the offer down; Benny Carter was considering a deal which would have resulted in the disbanding of Ella's men, Ella joining forces with the Carter orchestra. Negotiations fell through and the Gale office will continue to run Carter and Fitzgerald as separate attractions, at least for the time being.



Ella

## King of Gypsy Fiddlers Dies

Budapest—More than 1,000 violinists marched at the funeral of Imre Magyari, considered the greatest of the gypsy fiddlers, April 26.

Magyari died at 46. Violinists throughout the city muted their instruments in mourning. Police attributed many suicides to his music. People who heard him play threw themselves into the Danube river after hearing his sad pieces.

## Goodman to Chi's Sherman Hotel

Chicago—Benny Goodman's band has been signed for the Panther room of Hotel Sherman, starting October 10 for at least four weeks.

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\*Commencing May 15th and through May 29th, Dick Stabile is heard 15 times each week from the Chatterbox in Mountside, N. J. See your newspaper for broadcast time.

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## \$50,000 Deb Parties Are Fiddle Field Days--Newman

BY RUBY NEWMAN

It has been very gratifying to read in recent issues of *Down Beat* that fiddlers are coming back into their own again.

However, there's something I must say in regards to fiddles because all through the recent torrid swing cycle, I believe I have given more fiddlers employment than any other orchestra leader in the country.

### 100 Fiddles a Night!

For debutante dances large orchestras are the rule, not the exception. Even for the small house party, for example, engaging a 20-piece band is not unusual. With a band of this size I ordinarily engage 6 to 8 fiddlers. For the larger 30, 40 and 50-piece orchestras I employ anywhere from 16 to 30 fiddles. These orchestras look like symphonies but play jazz. When one considers that at the height of the debutante season I have as many as 10 to 15 bands working quite steadily, well... sometimes we have as many as 100 fiddlers working on an evening!

Society folk are right up on their music. They know all the popular tunes. They like swing, but it must be played clean. No dirty-neck or barrelhouse kind. A society bandleaders' music must never provoke dancers into a delirium. The stagline at Harvard, Yale and Princeton never went in for jitterbugging because they claimed it made them look foolish and the

girls said it ruined their fashionable gowns and high-heeled silver slippers. Besides it is sweaty and untidy.

### 'The 400 Doesn't Shag'

The smart set swings along with graceful, dignified movements. No hurry, no hysteria, just grace and beauty.

It is interesting to note that all during the depression years society (Modulate to Page 14)

## Hillbilly Disc Arouses Ire Of Hamtramck

BY LOU SCHURRER

Hamtramck, Mich.—A hot hillbilly recording, *Hamtramck Mama*, is getting a cool reception by city fathers in this Detroit suburb. Their request to pull it from the thousands of juke-boxes in the largest Polish city in the country is ironical in the fact that the town is one of the most prominent in the operation of pigs and brothels.

Recorded by the York Bros. Hillbillies, the platter was "just plain nasty and our people are angry," stated City Attorney William Cohen after Hamtramck civic organizations had protested to the police.

### Excerpts from the lyrics:

"You can tell her not to do it but she'll do it just the same; she's a Hamtramck mama no man can tame."

"She's a Hamtramck mama and she sure knows her stuff; she's the hottest thing in town, lordy, how she can love."



**Krupa's Brass** section includes Sid Brantly, Al Jordan and Floyd O'Brien, trombones; Shorty Cheroch, Torg Holten and Corky Cornelius, trumpets. Gene can be seen on the hides and that's Biddy Bastien on bull fiddle. Pic by Adrien Bouteille.

## Writer Campaigns Again; Asks Bands to Junk 'Noise'

Chicago—The indefatigable Ashton Stevens is at it again.

His patience at an end, and his nerves taut with a desire to "do something about it," Mr. Stevens currently is waging war on loud dance bands playing Chicago niteries and ballrooms. He contends the bands should play pianissimo all the time.

Using his daily column in the *Herald-American* here as a weapon, Mr. Stevens (who also believes the banjo is coming back and who, as an ex-banjoist himself, will be glad to see it return) has been firing many an adjective at band leaders who persist in blasting through the roof with the aid of five, six and seven-piece brass sections.

### "Business Walks Out"

"Some of us," says he, "like to converse when we go into a night

club. Some of us are not jitterbugs. A few of us like to talk and discuss things, and tell jokes, and do other than sit and beat our feet to the rhythm of a tom-tom.

"Pianissimo music is no more difficult to play than fortissimo music, whether it's by Bach or Basie," he says. "Niter men here don't realize how much business they are losing by allowing the bands they employ to play so loudly."

### Pump Room Gives In!

First to give way and admit the truth of Mr. Stevens' reasoning were Ernie Byfield and Frank Bering, who operate the Pump room of Hotel Ambassador, a hangout for the "400" and high-crust crowd. They instructed Fabian Andre to play softly. But the Panther room of the Sherman, also operated by Messrs. Byfield and Bering, so far has not been affected. Ben Pollack's band has been carrying on in the loud, barrelhouse and jump style which in the last year made the spot the most popular in Chicago.

The *Herald-American* columnist, however, revealed that Lou Breese at the Chez Paree soon would pop out with a band which will play strictly pianissimo all the time, for the show as well as dancers. It will take more than Breese's outfit, however, to make Mr. Stevens completely happy. He wants 'em all to use mutes and any other gadget that will allow patrons to talk without competition from the men with the horns.

D. E. D.

## Ted Lewis Stumped—And Everybody Isn't Happy at Screw Opener

BY SIG HELLER

Milwaukee—As Ted Lewis stepped out to take his initial bow at the Riverside theater, some jerk began making a speech over the p.a. system. When Lewis hesitated a moment the audience thought it was part of the act, but when he became outwardly annoyed and asked for quiet, it became apparent that something was amiss.

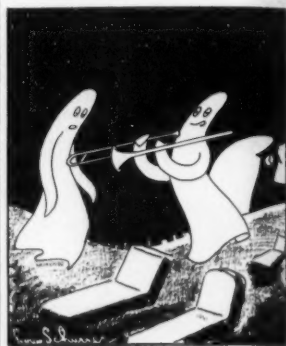
After pacing nervously up and down the stage a few times and making three attempts to start his show, Ted ordered the band into the theme song and went offstage to see what the score was. A stagehand finally discovered that somebody had set a radio on the catwalk, hooked it up so that the p.a. would pick up the program, and turned it on just as Lewis stepped through the curtain. Lewis quickly recovered his composure and put on a swell show.

## Soprano Off the Beat; Fiddler Saves the Day

BY C. LEE KELLIHER

St. Louis—Hero of St. Louis musicians this month is Scipione Guidi, first fiddler of the St. Louis Symphony. His rise to local immortality came last month when Hertha Glatz, mezzo soprano appearing in a St. Louis Opera Association production, came in with vocal ornamentation 16 measures too soon.

Jan Kiepora, tenor, slapped his hand to his head in dismay. Carlo Morelli, baritone, wondered what-hell was going on. The audience, too, was greatly embarrassed and wondered if the ork and the singers would have to start over again. But Guidi entered, taking the melody on his fiddle and hanging on to it until he got the ork and singers back together. They didn't all end together, but it was a photographic finish at least!



"John Hammond's coming out to dig me tonight."

## Jitbugs On Way Out, Says Redman

New York—"Up in Harlem nowadays the cats get more excited over a sweet tune than they do over jumpin' jive!"

Don Redman, short of stature but long on quality arrangements for the better bands, rose to his full height of 4 feet 11 inches and beat his chest over the gradual demise of swing. "I'll betcha," said Don, "if the census takers were put to the task of compiling the nation's jitterbugs, a good many of those swing bands that think every third person is a leaping lina would be painfully surprised."

"Anyhow," he continued, "it's given me plenty to think about—that's why I sat down and knocked out what Irving Mills thinks is a great novelty instrumental. I call it, 'Flight of The Jitterbug.'"

## Students Won't Get Hooked Again!

BY CLEVE CURRIER

Baton Rouge—To insure themselves against being victimized again by the "fronting racket," students at Louisiana State U. have added a clause to their band contracts, stipulating that the orchestra any leader uses on their dances must have played with him for the 90 days preceding the engagement.

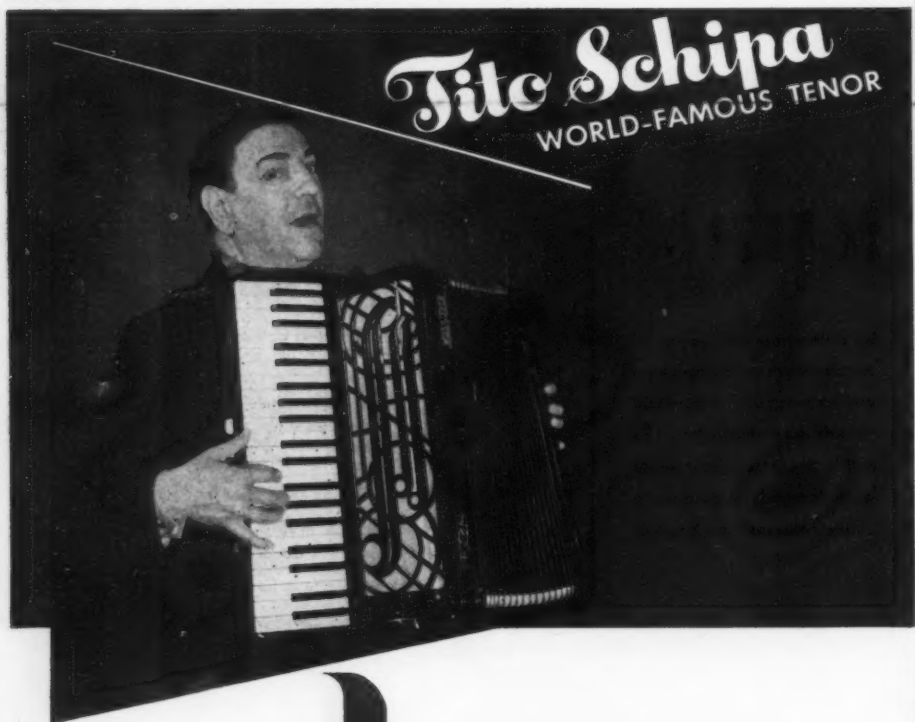
Richard Himber, signed to play the final dances of the school year, May 31, June 1 and June 3, is the first leader to be signed under a contract including the "anti-fronting" clause.

Six of Himber's men left him in April.

## Les Brown's Team Takes a Beating

BY ALF HEIBERG

Washington—The United States Army band's baseball team drubbed Les Brown's orchestra 18 to 6 and 9 to 7 in two ball games held here April 24. The army team extends an invitation to all bands visiting Washington to come out to the War College for games.



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## What's the Beat?

### THE QUESTION

An alarming number of serious accidents to musicians have been reported in the past several issues of *Down Beat*. Citing a number of these, our editorial of the May 1 issue put *Down Beat* on record as recommending that the AFM, at its national convention in Indianapolis next month, adopt some form of accident insurance plan for its members. Are you in accord with such a plan?

### THE ANSWERS

**Hal Kemp**—"All the boys in our band are insured to the teeth, but it's costing us plenty of extra dough. I agree with you that we ought to have some form of insurance with our AFM membership. Especially since a musician is regarded as a mighty poor risk by insurance companies and he has a devil of a time getting any sort of a policy, a union insurance plan would protect him from being caught without a dime if anything happened. I am for it, wholeheartedly."

**Ben Pollack**—"I've had all I want of terrible accidents, so my hearty support goes without saying. Though many locals have sick funds, the National carries no provision to do anything for sick or laid-up members. Accident and health insurance is something we definitely ought to have. There ought to be an annuity plan as well, to provide for musicians when they grow old or wear out."

**Art Kassel**—"I am in back of this idea 100 percent! There should be some sort of an insurance plan to take care of traveling bands if not the entire membership. I should think that our 10 percent traveling tax, of which four percent goes to the National, might well take care of such insurance. We need such insurance, and I certainly would like to see the idea carried out."

**Ace Brigode**—"It's a wonderful idea. A Local's sick benefit doesn't do a member any good unless he's flat busted and asking for charity. Now with a regular AFM accident insurance provision, a fellow wouldn't have to feel as though he were asking to be put on charity in the event his earning power were suddenly cut off through sickness or accident. I'm behind you in this plan."

**Dick Jurgens**—"Such a plan would be a much-needed protection all the complexities of the compensation laws from state to state, a fellow doesn't know where he is in the event a bus smashes up. I understand the Madison, Wis., Local, 166, has a very effective accident insurance plan. It would be well for the National to study it. I had a serious accident of my own, and I am wholly in accord with your plan."



**Coffee Klatching** at the Village Barn together are (left to right) Lou Levy, youthful nabob of Leeds Music; Sid Mills, of the newly-formed American Academy of Modern Music headed by Irving Mills, and Mickey Goldsen, professional manager of Leeds. Their knives are under the table.

## Szathmary the Best Name for Leader, According to the Stars

BY LEONARD G. FEATHER

Irving Szathmary, famed arranger best known for his work with Madriguera and Whiteman, is in a quandary.

### Name Undecided

He formed his own band, is all set to go, and had planned to change his name to Earl Mason. But a numerologist told him that all the indications pointed to Irving Szathmary as the best name for him. So he still hasn't decided which it will be.

The band is definitely set, though, and it's 18 strong with saxes doubling woodwinds, brass, strings, rhythm and Mason (or Szathmary) arranging and conducting. They've been rehearsing

six weeks. "Things look pretty good for radio and transcription work," says Mason. "We'll feature symphonic concert jazz of a kind that hasn't been done for quite a while, as well as everything else down to hot jazz."

The lineup at rehearsals a week ago looked like this: Maurice Hersholt, Fred Baron and a third violin; George Swernoff, viola; Andy Ferretti, Bill Graham, Bob Smith, trumpets; Ward Silloway, trombone; Andy Querze, Arnold Rubinstein, altos; Hub Lytle, Jack Cressy, tenors; fifth sax unnamed; Irving Gellers, piano; Ruby Walzer, guitar; Tommy Hatch, drums; Paul Patent, bass; Earl Mason and/or Irving Szathmary, front.

## HOW FAMOUS DRUMMERS SET UP THEIR OUTFITS



Ormond Downes in Action. Ted Weems' Famous Drummer.

## Ormond Downes SETS HIS LUDWIG & LUDWIG OUTFIT LIKE THIS

Ormond Downes, drummer extraordinary with Ted Weems and his Band, is one of the signal performers in the music profession of America. In his work with this versatile band, he is called upon to do every type of modern and standard drumming for theater presentations, in hotel and ballroom work, and in recording and broadcasting studios. Ormond Downes has so distinguished himself in all types of musical work that his ideas and methods of accomplishing such superlative results are of value and importance to every drummer.

These action pictures of Ormond Downes at work with his Ludwig & Ludwig outfit, show not only the drums, cymbals and other equipment he has chosen, purchased and uses, but they also show the exact arrangement which Mr. Downes has found most efficient for fast performance. This point in itself will be of special interest to ambitious drummers.

### Send for Ormond Downes' Own Story of his Outfit-Arrangement, and his "reasons why"

This is the first of a series of educational advertisements which will show the type of drum setups used by the key drummers of the various schools of professional drumming. In addition to the information given in the advertisements themselves, we have prepared a more detailed description of each outfit with definite information by each artist as to why each item of equipment is selected, how it is used and why he prefers his particular arrangement. This informative bulletin on the Ormond Downes' outfit setup, together with a reprint of this ad, is now ready for you at your music store. It is FREE; there is no obligation, no charge, no strings attached. Stop into your regular music store and ask for your free copy now. Or if it is more convenient, write direct.

## How Does Ormond Downes' Equipment and Layout Check With Yours?

● You will note that Ormond Downes is using the Ludwig & Ludwig Super Snare Drum with individual snare adjustment and the snares extending across the entire head. In his bulletin, Mr. Downes gives specific reasons why he prefers this type of drum over all others. Note the Ludwig & Ludwig 14x26 Separate Tension Bass Drum. The advantage of this size was a recent discovery. You'll be interested to know why. Why does Downes use the Ludwig & Ludwig Tom-Toms in the position

in which you see them in the picture? What is the advantage in having the Cymbals located in just these positions? How does Downes arrange his Trap Rail and why? What specific bearing on the drummer's performance does the finish of the drums selected have? All of these and many other details are interestingly explained by Ormond Downes, as he has found the answers in the work that has made him one of America's most successful drummers.

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## '8-Note Scale is On the Way Out,' NBC Leader Says

BY HAROLD JOVIE

Before many years have elapsed the eight note scale of music now in use will be headed for the scrapheap, so stated Roy Shield, prominent NBC music director, interviewed recently on music trends.

"Modern orchestrations are straining the present note system practically to the bursting point, and about the only relief in sight is in the development of a scale that has more notes in it, possibly a quarter-tone scale," Shield declared.

"When the change comes, and it definitely will come, it won't be the first time that the music scale has been revamped," he points out. "The eight note scale we now use is a combination of two four-note scales used by the Greeks."

"Perhaps much of our music, which we now consider deathless, may be as dead as the dodo bird after the change. It has happened

before. In transferring from one system to another, the meaning of the old score can easily become obscure or lost. The discovery of an ancient musical manuscript is apt to be like finding a dinosaur egg, interesting from an historical standpoint, but as difficult to hatch music out of, as it is to hatch an infant dinosaur by putting the egg in an incubator."

### Largest Record Library?

Claiming America's largest record library, Martin Block and Stan Shaw, of the WNEW-New York "Make Believe Ballroom" and "Milkman's Matinee" programs, took inventory and their count among studio files revealed enough recorded tunes for more than 48 days of continuous music.

Their check-up of Victors, Columbias, Deccas, Vocalions, et al, disclosed that their record library now holds 11,700 records. With a little mathematical exertion, Block and Shaw figured that by playing continuously without announcements, they have enough records to run well into the hot summer months!

### Kirby Goes Network

The leading news this month in



**Ready** for his Hickory House date last month was John Kirby, shown eyeing one with Hazel Scott, talented pianist and emcee at Cafe Society.

the realm of radio music shows is the new program broadcast via CBS every Sunday afternoon featuring John Kirby and his band. The show is built on Kirby's idea of music and a commentator reviews just how Kirby and his boys originated and formed their unusual arrangements and songs.

What appears to be a fad among gal vocalists with leading dance bands is the adoption of using just one name. Seemingly taking the lead from Maxine of Phil Spitalny's "Hour of Charm" orchestra, (or perhaps Hildegarde) Marianne Dunne, the new Jack Teagarden vocalist, is being billed henceforth just as Marianne. Bringing out the point further, Ben Pollock's Panther Room engagement revealed his new songstress being paged simply as Armide. Her real name is Armide Whipple.

### No Changes Here

Characteristic of most leading name bands today is a constant turnover of the personnel, but among the outfits that can really lay claim to being a solid unit is Ted Weems and his boys heard on the new music quiz, "Beat the Band." The total number of years the various musicians have been with the band reaches the century mark. Leading veterans are Parker Gibbs, Jack O'Brien, and "Country" Washburne who have been with Weems for almost 45 years. Right behind them are the "decade men," Orm Downes, Elmo Tanner, and "Red" Ingle. Maestro Weems tops them all with almost 20 years of baton wielding to his credit.

### Notes On The Cuff

What R. Whitney Becker failed to bring out in his recent article in *Down Beat* covering the NBC *Lower Basin Street Chamber Music Society* orchestra is that Henry Levine, who directs the Dixieland band on the show, was a member of the original Dixieland Jazz Band with Nick La Roca. . . . Mildred Bailey related just before her opening broadcast from Chicago on the Bob Crosby Camel show that her three favorite tunes are: Gershwin's "You Can't Take That Away From Me"; Youman's "More Than You Know," and—"Rockin' Chair." She also revealed surrealist painting collecting is her hobby. Bailey celebrated her 11th year as vocalist with a band last month. She is accredited with being the first feminine singer ever to join a band. . . .

Art Thorsen, member of Horace Heidt's original band, is still with the outfit but in the role of advance man. Art used to beat the bull fiddle and do Pop-Eye numbers. . . . Band Leader Ran Wilde got a telegram midway during an

## Here's Lowdown Stuff On Nation's Radio Eds

BY JACK EGAN

Inasmuch as the radio editors of the nation are always writing so much about the intimate side of bandleaders and musicians, let's have a peek at what some of these men of letters do away from their typewriters. . . . Alton Cook of the N. Y. *World Telly* always smokes a pipe and likes to fuss around his cruiser. He, Mark Warnow and Guy Lombardo form a naval clique. . . . And the old Sailor him-

self, Nick Kenny, spends most of his spare time writing songs and playing benefit shows. . . . Ben Gross of the *Daily News* wears his hat brim turned down all around like reporters did in the old days. . . . Tom Brooks prefers home life to Broadway and Radio City. . . .

Leonard Carlton of the *Post* is a symphony lover. . . . Leo Miller of the *Bridgeport Herald* is nuts about swing bands. . . . Rocky Clark, *Bridgeport Post*, likes to go to New York and see the night life with his wife when he has any time off. . . . Zuma Palmer out in Hollywood goes to rehearsals but seldom bothers to catch an actual broadcast. . . . Homer Canfield of Glendale and Bill Bird of Pasadena, both prefer listening to swing bands. . . . Ditto Jim Parker of the *Waterbury, Conn., Democrat*. . . .

Chris Mathison of the *Washington Star* would rather wear sports clothes, slightly on the loud side, than anything else. . . . Ernest Rogers likes to sneak away from Atlanta and go to Florida on short quick vacations every chance he can get. . . . Bill Irvin of the *Chicago Times* is a hockey fan but seldom gets a chance to see a game because he works nights. . . .

Ed Klinger writes about all sorts of things in *Evansville, Ind.*, but follows swing bands more closely than anything else. . . . Mary Little of the *Des Moines Register-Tribune* goes in for loud bandanas and sports coats. . . . Bill Bryan proves he isn't of the Kentucky stock of his brothers newspapermen in bourbon drinking Louisville by always ordering Coca Cola—plain. . . . Howard Fitzpatrick is true to radio for the dear old Boston *Post*, but his favorite broadcasts are those of baseball games. . . .

John Cameron Swayze isn't too crazy about swing, despite the fact he's in Kansas City, but he's always partial to it in his column. He likes loud shirts and real news, not press agent releases. . . . Jack Shafer of Newark, N. J., is more than partial to swing, probably because he likes to dance. . . .

Don Tranter of Buffalo would like to write songs, but his brother already has first pickin' in the family and sends word home that songwriting is a tough racket to crack. (As though we didn't know.) . . . Jo Ranson of the Brooklyn *Eagle* likes to go to cocktail parties but not during working hours. . . . Gordon MacGregor, out in Bismarck, takes pride in his knowledge of the northwest, so remember that if you're ever driving through. He can give you some good tips, just as he did me. . . . Paul Kennedy, down Cincinnati way, likes gags. . . . Fran Raine, of the same town, is the toughest guy in the world to find at his office. . . . Norman Siegel, the Cleveland *Press* man, has better promotion ideas than most press agents. . . . Joe R. Mills of Columbus is rare among Fourth Estaters in that he thanks press agents when their stories to him are good! . . . Chuck Gay of Dayton, more than anything else, hates to be called Charles. . . .

Paul Lamade in Altoona, is a union printer. . . . The two Georges in Philadelphia, Opp and Lilly, probably have bigger welcome mats in front of their doors than any other radio editors, though a few others may tie them for the honor. I haven't a score card handy. . . . Si Steinhilber is America's number one family man, his favorite pastime being his home, house slippers and the family all around him.

## Drunks Steal Gowns From Sanders' Chick

Lafayette, Ind.—With literally hundreds of policemen surrounding them, three slightly corned Purdue U. students the other night walked off with a traveling bag containing three new gowns belonging to Adrienne, pretty green-eyed chirpie with Joe Sanders. The band was playing the annual policemen's ball, and Adrienne had left the bag containing the dresses outside in a car. The next day the valise was found floating in the river, and the youths were later apprehended. The father of one promised to make good the loss of the gowns and the bag.

## Names Make News (But Not Discs)

Chicago — John Hammond, youthful recording director for Columbia, music patron, critic and former writer for *Down Beat*, said there were two reasons behind the revival of the Okeh phono label and the junking of the Vocalion tag.

"One is sentimentality for the old Okeh artists," said John, "and the other is because nobody ever knew how to pronounce Vocalion when they stepped up to buy a record."

Hammond was in town supervising recording dates for Horace Henderson and . . . Dick Jurgens.

airing over station WLW, Cinn., Ohio and had a hard time finishing the show. . . . He'd become a father. . . .

### Blonde Bombshell a Brunet

Ina Ray Hutton, whose new band has been airing over CBS, used to be known as the Blonde Bombshell but is now a brunet. Looks like she's really forsaking "glamour stuff." . . . That's Roy Bargy, of Paul Whiteman fame, who does such swell piano work on Lanny Ross' evening airings.

### Corridor Chatter

Hughes Panassie has pronounced Mac Cappos, fiddler on Johnny Green's numerous radio shows "one of the best hot fiddle players in the country." . . . Jan Savitt's ace, all-round vocalist, Bon Bon, is constantly called upon for an explanation as to his name. His real label is George Tunnell. Years ago he sang for a candy sponsor in Philly, who dubbed him after one of his sweet products and he has used Bon Bon as his professional name since. . . . They say that no stringed instrument is a mystery long to George Barnes, NBC guitar wizard, who is well known to Chicago jazz lovers through his work at the Off-Beat Club. Although his only formal instruction was in guitar playing, George has figured how to play a violin, piano and all the regular string instruments. Latest conquest for Barnes is the bull fiddle, which he has learned to play by developing a brand new technique. . . . Talking about techniques brings to mind the fact that Mel Winters, pianist for Lou Breese, heard from the Chez Paree, uses his fist instead of his fingers for all the left hand notes. He broke his left arm at the age of 12, and because he wouldn't stay away from the piano while it healed he developed the "fist technique." It has stuck with him since. . . .

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# Fire 'Too Horrible to Describe'

(From Page 2)

ers who rushed it when flames broke out in the moss-covered decorations.

Here in Chicago, the band's headquarters, first word of the fire came via the Tribune Wednesday morning. Mrs. Walter Barnes, who managed the band and looked after its bookings, frantically awaited news. Finally Walter's brother Allan sent a telegram which verified her husband's death, the death of Juanita Avery, Barnes' singer, and eight of his musicians.

## Native of Vicksburg

Mrs. Barnes last week said she didn't know what she would do. She has had offers to organize a

## Musicians Who Died In Holocaust

WALTER BARNES, 33, leader, sax and clarinet, Chicago.  
JUANITA AVERY, 20, vocalist, Dallas.  
JAMES COLES, sax, Huntington, W. Va.  
JOHN HENDERSON, sax, Augusta, Ga.  
JESSE WASHINGTON, sax, Chicago.  
JOHN REED, sax, Huntington, W. Va.  
CLARENCE PORTER, piano, Ft. Myers, Fla.  
HARRY WALKER, guitar, Cincinnati.  
CALVIN ROBERTS, trombone, Cincinnati.  
PAUL STOTT, trumpet, Indianapolis.  
BUD SCOTT, visiting band leader.  
BAND SURVIVORS  
ARTHUR EDWARDS, bass, Denver.  
OSCAR BROWN, drums, Denver.  
JIMMY SWIFT, bus driver, Chicago.  
WALTER DILLARD, valet, Chicago.

band of her own, but she intimated she would not. Her husband was a native of Vicksburg, Miss., not far from where he met death. He came to Chicago in 1923, studied clary and sax under prominent legit teachers, and slowly rose to fame as a territory band. Although his orchestra was not nationally famous, it worked steady, mostly on tours of the south, and the Barneses lived well. Musicians from all over the nation sent her wires the day of his funeral. The Chicago Defender, whose coverage of the fire was deemed one of the most brilliant bits of journalistic enterprise in the history of the Negro press, said Barnes' funeral was the largest ever held in Chicago for a colored man.

None of the musicians had insurance on their horns and few carried life insurance. Brown claimed he was the last person to leave the flaming room alive, and that the experience was so horrifying he would enter some other line of business and abandon music forever.

Phonograph records made by Barnes will be discussed by George Hoefler, Jr., in his "Hot Box" column in the June 1 Down Beat.—EDS.

## Pasternack Dies; Was NBC Maestro And Famous Soloist

Chicago—Josef A. Pasternack's sudden death while rehearsing the Carnation Contented orchestra for NBC April 29 revived many tales of his peculiarities.

He was known to have spent many hours, during his lifetime, composing serious music. But every time he finished a score he destroyed it. "I can't equal Bach, Beethoven and Wagner," he often said, "so I won't add to the tremendous load of bad music that's being foisted on the world these days."

Pasternack left a wife and two children. He was famous throughout the world not only as a conductor, but also as a pianist, violinist and cello soloist.

## 'I'll Be Home This Friday'—Barnes

Chicago—The same day that Mrs. Walter Barnes received word that her husband, the band leader, had burned to death in the Natchez Rhythm Club blaze, she received a special delivery letter from him informing her that he would be home Friday.

The Natchez one-nighter was to have been the last date for his band on its tour. Barnes planned to return to Chicago immediately afterward by bus.

Instead, his body was shipped to Chicago. Ironically enough, it arrived on Friday—same day he said he would return.

Arthur Edwards, Barnes bass man, escaped death but was severely burned. He is recuperating at Waco, Tex., with relatives.



"My, My," sings Eddie Anderson, the famous "Rochester" of the Jack Benny program, as Les Hite (right) looks on. Rochester sings the tune My, My in the pic Buck Benny Rides Again and he also waxed it as a solo for Columbia records! Hite, whose band is touring the Middle West, has long been a close friend of Eddie's. Charles Stewart, Jr., pic.

## Julian Laine Active Again

BY ORIN BLACKSTONE

New Orleans—Another group of home town boys got a break when Billy Burton, here with Jimmy Dorsey some weeks ago, persuaded Mrs. Marty Burke that she ought to have a New Orleans band in her husband's Bourbon street nitery.

Trombonist Julian Laine, back in town after several years of trouping around the country, rounded up a combo which replaced the club's Cuban outfit. Laine has Tony Delmada on trumpet; Lester Lala, alto; Roy Posey, tenor; Chink Martin, bass; Emile Guerin, piano, and Von Gammon, drums.

The kinks in the outfit are rapidly being ironed out and the band has taken on a real Dixieland flavor, featuring the old jazz tunes.



—RCA-Victor Photo

**Rehearsing** a new arrangement for a Bluebird disc date, Dinah Shore goes over the tough passages with Paul Weststein, who gained fame for his work with Tommy Dorsey.

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# Story of Emmet Hardy Told by New Orleans Musicians

## White Kid Who Taught Bix Died At 22 and Then Was Forgotten!

BY DAVE DEXTER, JR.

EMMET HARDY had two strikes and a foul ball against him when he first started playing cornet.

His destiny was a life marred by illness, culminating in death at the age of 22. He was acknowledged the greatest white cornetist by hundreds of musicians, yet one of his students was to later become far better known and be listed as a better musician. And to cap it off, Hardy was destined to never make a phonograph record so that proof of his genius would forever be captured.

Emmet was just a kid when tuberculosis floored him the first time. His death in 1925 dropped the curtain on an era in New Orleans jazz which never again will be equalled.

'Greater Than Bix'—Mares

One of Hardy's rivals as a horn man was Paul Mares, who in the middle 1920's gained wide renown for his cornet playing with the New Orleans Rhythm Kings. Mares is typical of scores of New Orleans musicians of the old school who snort when the name Leon (Bix) Beiderbecke is mentioned.

Paul Mares

"Get this straight," Mares said recently. "Emmet Hardy as far back as 1919 was playing almost the identical stuff that Bix played with Goldkette and White-man nearly 10 years later—except that Emmet was even more sure of himself, had more ideas, and played with a push and drive that Beiderbecke never attained. It's high time Hardy received the acclaim he deserves."

Mares sat side by side in the NORK combination with Hardy for about two months when the band was playing the Friar's Inn in Chicago. Too, Paul knew Emmet in Orleans and worked with him often.

Even more bitter over the gross negligence of jazz historians toward Hardy is Ben Pollack, who worked with him and knew him well. "Bix was a tin-horn soloist compared with Emmet," Pollack claimed. "Many of us remember the way Bix used to hang around begging to hold Hardy's horn, and asking advice. Why Emmet was so much greater there can't be a comparison."

Burton Always a Booster

It is not the intention of this

### 'Piano Rolls Taught Emmet Jazz'

Chicago—Nappy LaMare, guitarist with Bob Crosby's band, who as a kid in New Orleans often sat spellbound watching Emmet Hardy play, says Hardy learned jazz fundamentals by seating himself at a player piano and playing his cornet while pumping the piano pedals with his feet.

"Emmet had many fine teachers," LaMare recalls, "but for real jazz lessons he would play his horn along with a player piano. That's how he learned those tricky modulations that were to make him the favorite soloist of all New Orleans musicians."

writer to belittle Beiderbecke's ability, nor argue that Hardy was a superior musician. Rather, in the paragraphs to follow, it is hoped that testimony of musicians and others will in a small way aid in belatedly giving credit to one of the most brilliant of jazzmen whose work, up until now, has never before been described in print.

In those early Orleans days a dark-haired, fast-talking violinist heard Emmet play, watched him work, got to know him, and kept him company during the last two years that Hardy was an invalid awaiting the death he knew was sure to come. The violinist now is manager of Jimmy Dorsey's band. His name is Bill Burton. And to him must go credit for keeping Emmet's name alive down through the years. With the "swing critics" he pleaded that research be made and that Emmet Hardy's story be written. With others he argued that the 1935-40 "swing era" had overlooked the first great white creator and interpreter; with *Down Beat's* editors and with bigwigs on other trade papers he vainly pointed out the injustice being done one of the real pioneers. With this writer, for many months, Burton was unsuccessful in convincing that Emmet Hardy deserved as many lines as had and are being tendered Bix. But finally intensive research was begun.

When Connie, Helvetia and Martha Boswell jumped on the



The Boswell sisters, who later became famous for their rhythm vocals, were intimate friends of Emmet Hardy. Martha Boswell (top) played piano, Connie played cello and Helvetia (below) saved a fiddle before they junked their instruments and took up singing. Martha's recollections of Hardy appear in Dave Dexter's story on this page.

Burton bandwagon, all of them sincere in their devotion to Hardy and his ability, the way was opened for this story. In rapid, almost amazing succession, other musicians who swore to Hardy's greatness were uncovered. Nappy LaMare, Ray Bauduc and Eddie Miller of the Bob Crosby band; Larry Shields, Oscar Marcour, Leon Prima, Steve Loyacano, Monk Hazel, Billy Eastwood, Elery Maser, Tony Catalano, Henry Carubia, Tony Fougerat, Wingy Manone, Anse Bellus, Sidney Arodin, Mares, Pollack and others all bobbed up with enthusiastic verification.

### Designed Own Mouthpiece

Henry Carubia, now jobbing in New Orleans, said:

"I worked with Hardy at the Johnson Iron Works in Algiers, where we both were machinists. Emmet used to make his own mouthpieces in the foundry and I believe this might account for the quality of his playing. Once I remember Emmet made an oversized mouthpiece which made him play even better than he usually did."

Hardy's illness, in fact, came as a result of his work. By day he worked across the river from Orleans in the foundry which Carubia mentions. Hardy's home was in Gretna, a small section separated from the Mississippi river by Algiers, the home of Henry (Red) Allen, Jr. But when he was in his teens Hardy would start out at night with his horn, find a house party, and sit in on cornet until nearly daylight. Tired but fired with enthusiasm for his music, Emmet would go home only long enough to clean up and eat breakfast, then he'd be off to work at the foundry. According to his

friends, this daily schedule was followed by young Emmet for years until he left Orleans to go to Chicago at the request of Leon Rappolo. And after he returned home from Chicago, Hardy worked at the iron works until tuberculosis made him a virtual invalid.

### Martha Boswell Pays Tribute

Orleans musicians recall that Martha Boswell and Hardy were in love, and that his health kept them from marrying. Martha has never forgotten him. The shrine she erected in Point a la Hache ceme-

### Who Has This Rare Record?

Since research on this Hardy story has begun, Arthur (Monk) Hazel has launched a search, with the help of Ken Gormin, to find a crude home-made phonograph record made in 1920 with Hardy on cornet, Oscar Marcour on fiddle and Bill Eastwood on guitar.

The disc was in cylindrical form for use on the ancient Edison machines. It was made as a gag. Inasmuch as it is the only disc ever made by Emmet, and heard only by a few people, its present whereabouts has Orleans musicians excited. Hazel believes the record is in some attic unharmed by time.

tery expresses her personal regard for Emmet, and even today she clearly recalls their first meeting.

"He was to music what Shelley was to poetry," she wrote recently. "His time was short and his field not large but it is questionable whether any artist ever made such a deep and indelible mark on his audiences as did Emmet."

"The Boswell sisters had never heard of him except through his sister, Elinor. Nor had Emmet heard of us. He had never attended any of Professor Otto Finck's concerts where we often appeared as prodigies of classical music. The first time we met him was set for a Monday night at 7 but at 6 o'clock I was still rehearsing at the piano Mozart's *Concerto in C-Major* because I had committed the dreadful sin of improvising on page 31 where nothing happened. Connie was guilty of the same offense in her 'cello solo but not to the same degree, as there is little room for improvement in the lovely melody of *Le Cygne*. Vet, as usual, had been a good little violin pupil that day but suffered with us—which made all three of us in the wrong mood for company. I phoned to postpone the engagement but Emmet and his sister had already left home on the ferry. Well, they arrived and we looked forward to Elinor's singing; she had a lovely voice. But we awaited the cornet solo (by Emmet) with no anticipation whatsoever. Emmet's confident manner and professional air was disarming and by the time we were asked to play we were almost convinced he was not the mediocre musician we had expected him to be. But we couldn't be sure so we arranged to give him the 'acid test' by playing our 'number five,' a gag we used on unsuspecting musicians to sound them out. We played *I Wish I Could Shimmy Like My Sister Kate* and immediately we knew we had pulled a boner. Somehow he showed that he wasn't to be fooled. He had declined to play at our first request but when we asked him again, following our flop on our own gag, he consented with an obvious lack of enthusiasm. We sensed that he had come prepared to hear three young ladies whose talents had been highly praised, but that he realized he was wasting a good evening listening to three corny girl musicians. But he took up his cornet and asked me if I knew Ma, He's Making Eyes at Me."

'Thrill of a Lifetime'

"He whistled while I searched

HARDY—Entered into rest on Tuesday, June 16, 1925, at 8:15 o'clock a. m. EMMET LOUIS HARDY, youngest son of Lillian G. Kennedy and the late Hardy R. Hardy and brother of Mrs. Elinor J. Gant, Wilcox E. Hardy and Conrad Hardy and nephew of R. Emmet Kennedy, aged 23 years and 4 days, a native of Gretna, La., and a resident of this city 3 years. Relatives and friends of the family, also the Columbian Circle No. 177 of Gretna, La., are respectfully invited to attend the funeral, which will take place from the late residence, 2504 Blake street, June 17, 2 p. m. Interment in Hook and Ladder Cemetery, Gretna, La.

This death notice from the New Orleans Item June 16, 1925, was paid for by members of Hardy's family. It was the only space given Hardy's death.

the keyboard for something a little different, for I had been struck by his lift and style as he sat tapping his foot whistling. Well, it's impossible to express our delight when he finally played. It was fascinating; we were overwhelmed. We've never forgotten it—it was the musical thrill of a lifetime.

"Before long the banjo and sax replaced the violin and 'cello and it didn't matter if we didn't get our home work done at night; there was no school for us the next day. Every time Emmet came over we played and discussed music until 5 in the morning. It got so bad we had to restrict his visits to Friday and Saturday nights. Emmet was playing in Norman Brownlee's band at the time and it wasn't long before the jambores at the Boswell home included the whole band. Hospitality always reigned at our Camp street home, thanks to our loving and considerate parents.

"Later Emmet went to Chicago. When he returned he told us of playing the Friar's Inn, and of meeting Ben Pollack, and other incidents. He often spoke of a little fellow called 'Bix' whom he met in Davenport.

"We enjoyed talking with Emmet, discussing music and personalities. But most of all we liked to hear him play. His breaks, his rhythm, his peculiar tone—were all unique. Emmet was slim and dark and rather reserved. As we grew to know him better we admired his keen, philosophic mind, his wit and genial nature. He was

### Bauduc and Hardy Were Schoolmates

During the World war, for a period of about six months, Emmet Hardy attended the Delgado Trade school in New Orleans. Also a student at Delgado at the time was Ray Bauduc, the drummer with Bob Crosby. Bill Eastwood, banjo player who later played with Hardy in Norman Brownlee's band, dealt out tools to both Bauduc and Hardy at the school.

always helpful and his praise and encouragement gave my sisters and me the confidence, later, to go into the professional field ourselves. He insisted we were original in our music ideas; by that I mean he emphasized the importance of an artist expressing himself and not others, developing and perfecting his own work rather than take the easier road and merely copy what successful artists in the same field are doing. This is an ideal my sisters and I fought for and we know we had the support of Emmet after he was gone."

### Rappolo Goes After Emmet

Hardy's name is connected with riverboats, but actually he played most of the time at private parties and at dances in Orleans. His only real trip away from home came in early 1923 when Leon Rappolo, the clarinetist with the New Orleans Rhythm Kings, got him to play with Bee Palmer's troupe. Bee was a singer, the wife of Al Siegel, the piano player. The act toured the Orpheum Theater circuit, and one night, playing in Davenport, Hardy and Rappolo sat in with Carlisle Evans' band at the

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## What They Say About Emmet Hardy

**BENNY GOODMAN:** "Leon Rappolo used to rave about Emmet all the time. I was just a kid hanging around the Friar's Inn getting kicks. But I remember how Rap and Ben Pollack, too, used to talk about Hardy's work."

**JIMMY DORSEY:** "I roomed with Bix in New York and I recall how he used to practice, often commenting on Hardy and how terrific a musician he thought Hardy was. Hardy was Bix's idol and Bix gave Hardy credit for teaching him."

**EARL WILEY:** "Hardy was dynamite. It's time he was given credit for being 15 years ahead of his time."

**SONNY LEE:** "Hardy was the best, for my money. Down in the South even today he remains a byword."

Coliseum. According to Tony Catalano, the veteran white cornetist now playing on a Streckfus steamer out of Orleans (as he has done for 20 years) Hardy and "Rap" told Evans that Bee owed them \$400 apiece.

"Can you use us in your band?" Rappolo asked Evans suddenly.

Evans, a pianist, told them to give notice and they would have jobs awaiting them.

The act jumped from Davenport to Peoria. Hardy and Rappolo couldn't collect their money, Catalano recalls, so they quit and

returned to Davenport. They played with Evans about four months. With them were Louis Black, banjo; Tal Sexton, trombone; Jack Willits, drums; Morrie Neil, saxophone, and Evans. Personnel of the Bee Palmer band, as closely as musicians can recall, included Siegel at the piano and Santo Pecorra on trombone, as well as Hardy and Rappolo. No one remembers the name of the drummer, who completed the lineup.

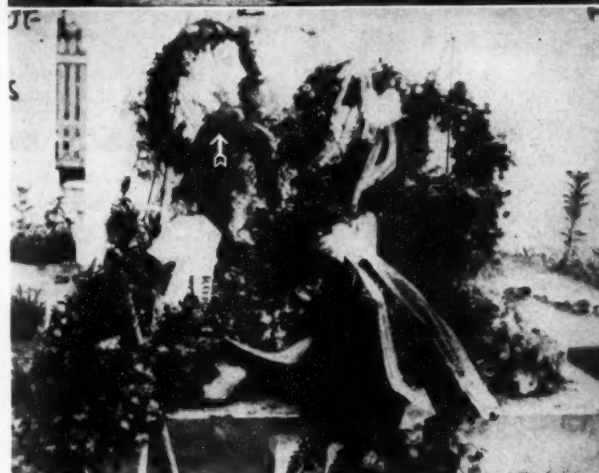
It was during this time with Evans that Hardy met Bix for the first time. And how Emmet would show young Beiderbecke tricks on the horn, fingering, vibrato and other technical points is common knowledge today, according to Pollack, Mares and all the other Orleans musicians who heard Rappolo talk and who later met Bix in person and watched him play.

**Used a Toilet Plunger!**  
Oscar Marcour, the violinist, says: "Emmet showed Bix what that third valve on a cornet was for... yes, Emmet taught Bix how to use it for getting those 'hot licks' in fast passages. Emmet's music was so good you couldn't describe it. You just had to hear it. Few people know that he got his fine tone effects sometimes by using a 'plumber's friend' (toilet bowl unstopper). Not many knew this, for Emmet crouched behind the rest of the boys when he took a solo. I played fiddle so long beside Emmet that I adopted his cornet style on my fiddle. One time he hit a high note and the 'spit valve' fell off and had to be tied on with a string. Yet with that busted horn Emmet played the best of music."

Many of the Orleans musicians recall distinctly a Sunday afternoon on the Streckfus steamer *Sidney* when Hardy "tangled" with Louis Armstrong. Hardy was 3 years younger than Louis (this was in 1921) and their meeting developed into an old-fashioned "carving" contest. Tony Fougerat, another of today's jobbing musicians in New Orleans, writes that "Louis took his hat off to Emmet and shouted 'man, you're the king.' Emmet was the best trumpet player that ever lived."

More accurate details of the Armstrong-Hardy battle are offered by Arthur (Monk) Hazel, now back in Orleans, who was probably (next to Martha Bos-

## Never Before Published Pictures of the Late Emmet Hardy



well) the closest friend of Hardy. **Ripped His Lips!**  
"The permanent band on the *Sidney* was Louie's own," says Monk. "But on Sunday harbor trips an alternate band was hired. Hardy was in the band that afternoon I remember and the outfits alternated in half-hour shifts. After the second half-hour Emmet was so anxious to carve Louie he split his upper and lower lips inside. When he blew water out of his spit key blood came out. Finally they hit *High Society* and both of 'em tore into it. When Emmet finished his last and best chorus Louis made a deep bow from the opposite stand, raised his hands and yelled 'man, you're the king.' From then on, Hardy was New Orleans' favorite."

Ray Bauduc and Nappy LaMare of the Crosby band also vaguely recall the incident, but Armstrong himself now denies that he ever met Hardy on opposite bandstands. "The only cat I ever jammed with was Bix," Louis told Leonard Feather of *Down Beat* last month, "and that was in Chicago at the (Module to Page 11)

Ray Bauduc and Nappy LaMare of the Crosby band also vaguely recall the incident, but Armstrong himself now denies that he ever met Hardy on opposite bandstands. "The only cat I ever jammed with was Bix," Louis told Leonard Feather of *Down Beat* last month, "and that was in Chicago at the (Module to Page 11)

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## Boogie Boys Set For Pops Concert

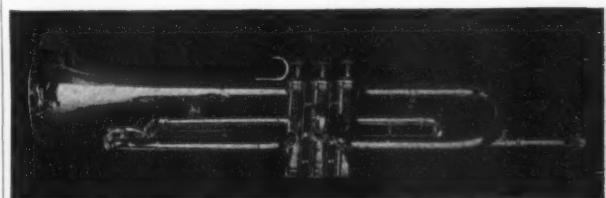
Boston—When the Boston Pops orchestra goes through its paces here in July at one of its concerts, the boogie-woogie boys will be on hand to play some of their "let 'em jump for joy" music. Pete Johnson and Albert Ammons will play piano, Joe Turner will shout the blues, and Elliot Paul, the novelist, will show what he knows about boogie piano.

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White arrow points to the highest wreath, where in its center can plainly be seen the image of the Blessed Mother's profile so often depicted by artists in paintings. This unexplainable phenomenon has long been a legend among Orleans musicians—most all of them Catholics—ever since Hardy's funeral June 17, 1925. This is the first time the rare picture has been published. Lower right—Bill Burton, Hardy's friend, and a fiddler, who now manages Jimmy Dorsey's band, (extreme left) entertains Mrs. Lillian Kennedy Hardy, Emmet's mother; Mrs. Elinor Humphreys, Emmet's sister, and Arthur (Monk) Hazel, famed Orleans musician and one of Hardy's most intimate friends, at the Roosevelt Hotel in Orleans. Hazel was given Emmet's cornet after Hardy died, but it was lost in a fire in 1928. *Down Beat* Photos.



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## Why Tempo Sold Out to Down Beat

FOR SEVEN years, *Tempo* magazine carried the torch for democratic unionism on the west coast. For seven years it wrote fearlessly about musicians, and their activities. Important arrangers and musicians from the major motion picture studios as well as the rank and file looked to "Tempo and Company" for news, guidance and a sense of fair play.

Inspired by the courage and liberalism of *Tempo*, the editors of *Down Beat* have endeavored to do much the same for musicians in the rest of the land. Because editorial policies of both magazines have been so parallel and because the limitations of the Pacific coast will not support a larger publication by itself, *Tempo's* editors have decided to join forces with *Down Beat*.

### WHO STARTED TEMPO?

*Tempo* was launched by a couple of one-time dance musicians who were forced out of the business by the depression back in 1930. By 1933 they had obtained \$75—borrowed money. That money started *Tempo*. In six years, no other investment was needed.

Because these two musicians will form the nucleus of *Down Beat's* Los Angeles office, and because they will become permanent members of our staff, *Down Beat's* editors want you to know how human and real they are.

Charlie Emge, the editor, writes: "I'm still a musician to the extent that I have a small, very lousy band at a small neighborhood ballroom. At present I am masquerading as a sax player but it's pretty general knowledge around Los Angeles that I'm a reformed banjo player who had to become a leader in order to work as a musician."

### ALL STAFF MEMBERS MUSICIANS

Ward Humphrey, the business manager, is a trombonist. But according to Emge, "Ward refuses to take his horn out of his case except for the Labor Day parade in which he always manages a parade band job, which pays for all the trombone oil he needs to keep his horn in shape for next year's parade."

Paul H. Zens, the advertising manager who also joins *Down Beat*, started out as a clarinet player and ended up directing a vocal chorus. He was also head super-snooper for the CBS publicity department two years.

And here at *Down Beat*, our editorial staff also is composed of ex-musicians. Carl Cons played piano, Glenn Burrs blew a tenor sax, Dave Dexter was an alto saxist, and Ted Toll beat the drums. So the new *Down Beat* setup remains strictly a musicians' enterprise.

### WHAT THIS MEANS TO OUR READERS

*Tempo* is not and never was a "fan" magazine. It was the musicians' Bible of the west coast. Its power and influence for good was demonstrated recently when its editors risked the loss of their union cards when they dared demand a "new deal" for musicians from union officials. A victory for democratic unionism came a few months ago when the membership rebelled and elected a new set of officers. That force of justice and fair play will be added to *Down Beat*.

*Tempo* subscribers will receive the new *Down Beat*. And our loyal readers will find more interesting and significant news about the movies, the studios and the music business in the west. The combined paid circulation will exceed 120,000 copies every month, or 60,000 every issue. It will give the editors added opportunities to make *Down Beat* the most informative and interesting publication in the music world.

## Musicians Off the Record



**Adrian Rollini**, master of the vibes, bass sax and other instruments, hadn't seen the hotel Piccadilly Circus Bar when this shot was taken. But now Rollini's little jazz trio (with bass & guitar) is one of the most popular in the business.

## RAG-TIME MARCHES ON...

### TIED NOTES

**SULLIVAN-LISTON**—Joseph H. Sullivan, member of the Pittsfield, Mass. symphony, and Mary Agnes Liston, at Lenox, Mass. last month.

**SABOV-RAEFSKI**—Nathan Sabov, violinist, and Freda Raefski, pianist, in Philadelphia last month.

**MOYER-NOLAN**—Earl Moyer, band leader at Cathay Tea Gardens, Philadelphia, and Mary Nolan, in that city, recently.

**WENDOVER-LANGLEY**—Jack Wendover, Kansas City band leader, and Doris B. Langley, in Liberty, Mo. April 12.

**FURANNA-SCOTT**—Tony Furanna, trumpet with Bert Niosi's band, and Doris Scott, in London, Ontario, May 27.

**JENNINGS-TOLIVER**—William Jennings, of the Three Little Men at Southern Cocktail lounge, Indianapolis, and Evelyn Toliver, in that city recently.

### NEW NUMBERS

**REES**—Daughter, 6½ pounds, to Mrs. Jack Rees. Dad is trumpeter and fiddler with Nick Suart's orchestra.

**REYNOLDS**—Charles David, 4½ pounds, born to Mrs. C. M. Reynolds in Oklahoma City recently. Dad is staff pianist and organist at KOMA in that city.

**GRIFFIN**—Thomas, 7 pounds, born to Mrs. Chris Griffin in New York last month. Dad is trumpeter with Raymond Scott.

**KOVATCH**—Twin boys born recently to Mrs. Jack Kovatch in Santa Monica, Cal. Dad is electric guitarist with Horace Heidt.

**OLSON**—Patricia, born to Mrs. Marty Olson in New York recently. Dad is trumpeter with Mitchell Ayres' orchestra at Hotel St. George, Brooklyn.

**WILSON**—John Ross, 7 lbs 11 oz. born to Mrs. Gil Wilson at Indianapolis Methodist hospital recently. Dad is trombonist in Lyric Theatre orchestra in that city.

### LOST HARMONY

**LINTON**—Mrs. Carol Cook Linton, former showgirl, from John Hartman Linton, ex-band leader, in Bridgeport, Conn. last month.

**ARNOLD**—Mrs. Elmo La Coste Arnold, from Negro saxist Harold Arnold, in Chicago last week.

### FINAL BAR

**FERGUSON**—Dave, 31, drummer with Happy Felton's band, as result of brain concussion suffered in auto accident last month, in Bradford, Pa. hospital.

**KENT**—Peter Vrendenheide, 29, radio singer, suicide by monoxide at Hermosa Beach, Cal. last month. Was despondent over inability to get radio work.

**GRADVILLE**—Peter, 44, band leader at Plattsmouth, Neb. of a heart attack last month.

**DINKEL**—Wilbur J., 50, old time New Orleans band leader, there of a long illness last month. Recently had been with Joe Fulen's band.

**LERESCHE**—Mrs. Paul W., 51, wife of the municipal band director of La Porte and Michigan City, Ind., recently in La Porte. She was widely known as the operatic singer, Janet Ferguson.

**BARNES**—Rhythm Club fire, Natchez, Miss. April 23.

**AVERY**—Juanita, Dallas vocalist with Walter Barnes, in Natchez fire.

**STOTT**—Paul, 22, Indianapolis trumpeter with Walter Barnes, in Natchez fire.

**COLES**—James, Huntington, W. Va. saxist with Walter Barnes, in Natchez fire.

**REED**—John, Huntington, W. Va. saxist with Walter Barnes, in Natchez fire.

**ROBERTS**—Calvin, Cincinnati trombonist with Walter Barnes, in Natchez fire.

**WALKER**—Henry, Cincinnati guitarist with Walter Barnes, in Natchez fire.

**PORTER**—Clarence, Ft. Myers, Fla. pianist with Walter Barnes, in Natchez fire.

**WASHINGTON**—Jesse, Chicago saxist with Walter Barnes, in Natchez fire.

**HENDERSON**—John, Augusta, Ga. saxist with Walter Barnes, in Natchez fire.

**FASTERACK**—Josef A., Chi. NBC conductor, of a heart attack suddenly in Chicago April 29.

**CAMARATA**—Mother of trumpeter-arranger Toots Camarata died in Verona, N.J. recently at the age of 68.

**SCOTT**—Clarence (Bud), visiting band leader, in the Natchez fire.



"What's Happened to My Press Agent?"

## CHORDS and DISCORDS

### 'My Eyesight is Not Failing'—Boyce Brown

Chicago

Gentlemen:

In Dave Dexter's article *A Tragedy of Jazz* last fall, which was certainly written with all good and kind intentions, he mentioned my weak vision merely to point out why I am not with a large orchestra. I find now that many people have the erroneous idea that my eyesight is failing. Some have wished to lead me around, to say nothing of one man who wanted to give me a "Seeing Eye" dog. I am writing this with the thought that it might correct any misunderstanding regarding my sight. In truth, my vision is growing stronger.

BOYCE BROWN

### 'Clean Up the Beat'

Princeton, N. J.

To the Editors:

I, for one, think it is high time that *Down Beat* cleaned up its photographic section, which sometimes is on a par with some of our cheap magazines. Congratulations to Helen Young, who has enough sense of decency not to have herself photographed in your usual vulgar and suggestive poses.

BENJAMIN KOONS

*Down Beat* asks for no "vulgar or suggestive" poses. Pictures appearing in our sheet are selected for news value, pictorial interest and quality of photography. Reader Koons should see the pictures which we don't publish.—EDS.

### Maybe We've Got Corny Tastes!

Wilburton, Okla.

To the Editors:

What's the idea, anyway? I write you letters praising Basie, Miller, Goodman, Armstrong, etc.; I say that your stories of Pinetop, Oliver, Bix, Tesch, etc. are swell; and I agree with all the views you guys take on a subject. But you haven't published a single one of my letters yet. It ain't fair. Every once in a while some hayshaker comes along and says you shouldn't print any news except about such corn specialists as Lombardo, Kaye, Busse, McCoy, et al, and what do you do? You print his letter.

Let's have a little less partiality. Give us hipsters a break once in a while.

RALPH CAMPBELL

### 'Not Insane'—Powell

Little Rock, Ark.

To the Editors:

Please accept hasty assurance that one J. O. Powell, Jr., proclaimed insane in your April 15 issue, is quite monotonously normal. Although such a hypothetical state of felicity, subsequent to psy-

chic unbalance, is reputedly enviable and well worthy of emulation, I have yet to experience my initial derangement.

Evidently some illustrious and lovable (?) contemporary of mine fosters a mild antipathy for my person, instituting retribution action as recently evidenced. Thanking you for acknowledgment to this effect, I remain respectfully yours,

J. O. POWELL, JR.

(Apologies to you, Mr. Powell. It will interest you to know that notice of your "insanity" and institutionalization came to us as official stationery of Little Rock Local 266, AFM, signed by an officer of that local. What we're wondering now is just who is crazy.—EDS.)

### Howl From a Baltimore Cat

Towson, Md.

To the Editors:

May I ask where your Baltimore reporter, a Mr. Willse, keeps himself? While he goes into ecstasies over insignificance, a jump-band like Roy Mathew's goes unnoticed. Let me go on record as saying that his 5-piece combo in the main band is as hot as anything that you can find around here. Artie Perkins has a torrid trumpet rivaled only by Spanier; Monroe Musser is a second Johnny Dadds if I ever heard one; Bob Hubbard plays as close to Sullivan as any man can play, and with Orville Steffen a real solid tenor and Bill Hutchins on drums you have the best jump combo there is in this or most other fair cities.

JACK KIEFFER

### 'Burned Up,' Says Union Exec of Jersey

Southbridge, Mass.

To the Editors:

After reading the article written by Harry L. Barker, of Morristown, N. J., knocking hell out Local 177, I'm pretty damned burned up. In the first place this Barker seems like another one of those guys who does all his talking outside of meetings. I'm willing to bet he never attends a meeting, and if he does he just sits back and keeps shut up like a clam. If he had any constructive criticism to offer, if he had any guts, he would take the floor at a meeting and tell these so-called critics where to get off. THIS IS STILL THE GOOD OLD U.S.A. AND WE ARE STILL FREE, AND I'D BE DAMNED IF I'D LET ANY OFFICER GET AWAY WITH IT—IF WHAT BARKER SAYS IS TRUE.

Yes, there are many locals where certain cliques do all the talking, BUT WHOSE FAULT IS IT? DON'T forget AN ORGANIZED MINORITY IS ALWAYS STRONGER THAN AN UNORGANIZED MAJORITY.

(Modulate to Next Page)



## Chords, Continued

GANIZED PLURALITY. Most of the members who are dissatisfied never attend a meeting, and still they squawk to the high heavens. Who elects the delegates to the conventions year after year? We often hear, "Sure, the same old boys are going again this year." Whose fault is it? If you and the younger element of each local keep away from the meetings, you are getting what you deserve. If you want new officers, it's all up to you. Get the younger crowd to get the habit of attending, and get there on time, too, and when the time comes for action, go to it, and put over your plans. I am an officer of this Local, 494, and I want to tell you everybody has the right of free speech. Our members take an interest in their Local, and if there's any squawking to be done, it's done AT the meetings, not outside.

Mr. Barker mentions that even the auditor could not understand the books of Local 177 at the end of the year. WHAT WAS DONE ABOUT IT? Did all the members show up at the next meeting to find out what was going on?

If things are as bad as this man says, why didn't he and as many as possible petition the president of the Federation, Mr. Joseph N. Weber, for an investigation? Mr. Weber is a square shooter, and would soon untangle that mess. Mr. Barker quit the Local, GETTING OUT OF THE LOCAL DOESN'T REMEDY ILLS, IT SHOWS YOUR LACK OF INSTANTANEOUS FORTITUDE. I could say plenty more, but have to save it for replies to other articles like Barker's.

EDGAR J. CARON  
Secy. Local 494, AFM.

## Bechet or Hodges?

Milton, Mass.

Dear Sirs:

Where the hell have you been hiding for the past 10 years? In the April 1, 1940, issue of *Down Beat* you made two of the most damned foolish statements you ever made. On Page 2 in the article entitled, "Soprano Sax in Comeback," you made the following insipid statement:

"Sidney Bechet throughout the 1930's was the only top rank artist who stuck to it while everybody else was shouting the praise of altos and tenors." Didn't the jerk who wrote this article ever hear Johnny Hodges play soprano? Hodges not only played soprano sax during the 1930's but also played it a hell of a lot better than Bechet did then or now.

On Page 14 of the same issue you also said, "He (referring to Bechet) has no equal on soprano sax." The screwball who wrote this should be allowed to listen to a few of the marvelous Hodge records on which he plays the finest soprano ever played, and then should go hang himself. How do such whacks ever get jobs writing for such a good magazine as *Down Beat*?

ALFRED PORTER, JR.  
Hodges plays alto 95 per cent of the time. And as for your second beef, ask any 10 musicians who they think is the greatest soprano sax player.—EDS.

## K.C. Dance Men Eye Union Execs

BY BOB LOCKE

Kansas City — Local longhairs are trying to raise \$50,000 to pull the Kaycee Philharmonic out of a financial hole. But the real angle is the fact that the ork has been supporting most all the officers of Local 34, who play in the outfit, and that dance men hereabouts are raising hell to get some attention.

When the next election rolls around dance men will present a slate of candidates who know, understand and can eliminate many of the headaches which the longhair officers now are dodging.

## Durelle Active Again

Ft. Worth — Durelle Alexander, former Paul Whiteman and Eddy Duchin sparrow, who retired from the warbling field last fall to become Mrs. Van Zandt of this city, does a weekly 15-minutes of song over WBAP every Sunday afternoon.

## Whiskers for Texas Musicians

BY KEN KATHAN

Galveston — Visiting musicians wandering into night spots here now rub their eyes in amazement because wherever they see musicians they see stubby black whiskers.

The Brothers of the Brush are 250 members of the cast of the historic Oleander Festival, to be held here May 19. The Brothers invited Bill Merrill's band, now at Sportsman's Inn, to appear in a parade and pageant dressed as pirates. Like the other 250 members of the cast, an authentic beard is required.

Eleven members of Benny Paszkowitz' Merrymakers, too, have been sprouting whiskers these past few weeks and a good crop is expected.



**Guy's Gadget...** The contraption which Frank Vigneau is playing is called "the gadget" by Guy Lombardo's boys. It's a combination harp, mandolin, guitar and piano bought in Europe a few months back. You pluck the strings rather than strike them.

## Did Hardy Carve Louie?

(From Page 9)

Sunset behind closed doors. I never did try to carve an ofay. Bix and I just played for our own kicks."

So it's the word of the New Orleans musicians against Louis'.

### Races Didn't Mix Often

Younger readers should realize, too, that in the south it is a rare occasion when white and colored musicians meet and play side by side. Hardy was coming up at the time King Oliver and Armstrong were considered "kings" by the colored musicians. All three played around town almost every night, but they never met except in this one disputed instance when Louie and Hardy mixed on the *Sidney*. Hazel claims Hardy played with

such uniqueness because Emmet loved the Negro spirituals and the blues. His uncle, in fact, was Emmet Kennedy, the noted composer, for whom he was named. Too, Emmet studied six months (when he was about 14) from a Professor Paoletti before he ever blew his horn. "When he did start blowing," Hazel says, "he knew what he was doing. He could read wonderfully and he always preferred playing in some screwy, plenty tough keys like B-Natural, F-Sharp, C-Sharp, D-Flat and E-Natural, using all those keys on one tune and making his own modulations into and out of choruses. His tone was pure and wonderful and it sorta rolled forth, except with a drive like I've never heard anyone else get."

How Hardy met death, other comments on his genius by those who played with him, more rare and previously unpublished pictures—all will feature Dave Dexter's next chapter in the June 1 issue. It's a story which will make history in the music field. Don't miss the concluding installment!—EDS.

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HOW many times have you said to yourself: "Why can't I land one of those high priced jobs where I can show what I can do? I think I am playing all right, I am willing to work hard, I play for all kinds of auditions, but still, I lose out every time."

## HERE IS YOUR ANSWER!

THE leader may not like your style of playing, or in most cases—YOUR TONE. He may find your high register weak, your low tones fuzzy. No quality, brilliance or carrying power! He hasn't the time to find out how your tone could be improved. He simply decides that he will have to try out someone else, and so a fine opportunity passes by.

Don't confuse a nasal, shrill tone with *brilliance*. A player, himself, cannot hear how his tone sounds from the distance, but the leader can. If you play a phonograph recording, listen to it critically and find out whether your tone blends with the rest of the orchestra or whether it is embarrassingly conspicuous.

Don't make the mistake of thinking that you can do as well on a cheap horn as on a good one. It is still the genuine quality instrument that gets you to the top. The solid Bach tone, the fine high register, the great flexibility and carrying power—these are qualities that every leader is looking for.

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# Bechet 'Man of the Hour' on New Discs

## Spanier's Cornet Also Featured on Separate Labels

BY BARRELHOUSE DAN

**SIDNEY BECHET** is "man of the hour" with the waxworks. Discounting his recent Bluebird plates, he is featured this month on special releases by the Hot Record Society, on its "originals" label, and by Blue Note, for which he cut four sides, two of them the 12-inch size.

On the HRS label Pops is co-starred with Muggsy Spanier, with Carmen Mastren, guitar, and Wellman Braud, bass, also present. The tunes include *China Boy* and *Four or Five Times* (2001) and *Lazy River* and *Sweet Lorraine* (2000), all of them 12 inches. The date was not too successful. Mastren's monotonous, unimaginative work gets mighty boring and the absence of a drummer handicaps Mugs and Bechet and finds them wallowing along listlessly, especially on the latter two sides. The most satisfactory is *China Boy*, which shows Bechet at his best on soprano sax—only one of the four at fast tempo. *Times* is Spanier's best. The recording is good. But a Wettling would have placed these indisputably among the year's outstanding releases.

### Catlett Pounds Rhythm

Blue Note teams Bechet with Teddy Bunn, guitar; Pop Foster, bass, and Sid Catlett, drums, for *Lonesome Blues* and *Dear Old Southland* (12-inch—No. 13) and *Saturday Night Blues* and *Bechet's Steady Blues* (10-inch, 502). Sidney plays sax only on *Southland*. Again, as with the HRS output, he displays talent which years before placed him among the "immortals" of jazz. Bunn's guitar solos alternately with Bechet and proves far more interesting than Mastren's anemic pluckings. Again, the recording is good. Big Sid's drumming has everything the Bechet-Spanier experiment lacks.

### New Boyce Brown Sides

Still another "special" label on

the market is Ben Lincoln's Collector's Item, the latest coupling being *I Surrender Dear* and *On a Blues Kick* (102) featuring Bill Davison, cornet, and Boyce Brown, alto, with support from Mel Henke, piano; Joe Kahn, drums, and Walt Ross, bass. Recorded in Milwaukee, the blues performance ranks with the best of the current releases. Davison's unbridled and virile horn shines with Brown's long underrated sax genius, and although their two styles are not compatible, the results make easy listening. *Surrender* is so-so stuff and Brown's stiff chorus is not among his best. The blues side is poorly balanced with the drums coming through too loudly.

### Sylvia Marlowe

"Honky Tonk Train" and "Yancey Special," "18th Century Drawing Room" and "Pine-top's Boogie Woogie" "Back Goes to Town" and "Boogie Woogie Rhapsody," General 4006-07-08.

Miss Marlowe, a harpsichordist appearing at the Rainbow room, offers six numbers, four of them out and out boogie compositions. Limited by the instrument, she nevertheless presents interesting and novel treatments which boogie fans may enjoy. Her playing is not hot. Any way you look at it, these fall into the "exhibitionistic" classification. It's too obvious that Miss Marlowe is reading every note.

### Spanier's Ragtimers

"Black and Blue" and "Dinah," Bluebird 10682.

Pushing his way along with a drive equalled only by Al Sidell's drumming, Muggsy is in his right groove here with his own little 2-beat band, now just a memory. Joe Bushkin's Steinwayings add additional class. First side is the old favorite which for more than a decade has been identified with Spanier's rubber plunger. *Dinah* is unusual in that Mugs breaks tempo and plays a solo chorus unlike anything he's ever waxed before. But he makes up for it later when his driving solo ends the side. Grade A stuff all the way.

### Duke Ellington

"Ko-Ko" and "Congo Brava," Victor 26577.

Not up to the Ellington standard. *Ko-Ko* sounds as if it were constructed in the studio and is mostly ensemble. *Congo* is better—more spirited—and shows Benny Webster's tenoring well, and also a neat muted obligato by Rex Stewart which gives way to a riotous with the entire brass section kicking.

### Segar-Yancey

"Key to the Highway" and "Stop and Fix It Mama," Vocalion 05441.

On the race list, Jimmy Yancey accompanies Charles Segar on two undistinctive blues. Yancey's fine old-time piano is pretty well hidden, however, and Segar's singing is run of the mill.

### Red Nichols' 5 Pennies

"She Shall Have Music" and "Let Me Dream," Bluebird 10683.

Good and bad. "A" side is fine



**Unusual** shot a la bird's eye catches Joe Sullivan, piano; Billy Taylor, bass; Bud Freeman, tenor, and Pee Wee Russell, clarinet, accompanying Doris Rhodes on a Columbia disc date. Not shown, but in the band, are Sid Catlett, Max Kaminsky, Eddie Condon and Brad Gowans.

2-beat with competent tenor and clarinet getoffs, and neat small band ensembles. Note, also, the steady percussion supplied by Harry Jaeger. *Dream* is ultra commercial crap with a Bill Darnell vocal and the usual Nichols I-can-play-like-Bix horn passages.

### Ozzie Nelson

"I'm Looking For a Guy Who Plays Alto," etc., Bluebird 10666.

Here's that screwy ditty written by Ozzie about his search for an alto man doubling clarinet and baritone and wearing a size 37 suit. And adding to its effectiveness are three trombones used on the date—Ozzie ordinarily uses one. Reverse side means nothing. The lyrics of *Looking* are tailor-made for every musician. And they reveal Ozzie's sense of humor as only his broadcasts, heretofore, have been able.

### Buddy Clark

"I Walk With Music," "This is the Beginning," "Nothing But You" and "From Another World," Varsity 8233-30.

Commercial, downright pashy vocals by Clark are backed by a jam band which occasionally breaks in for listenable solos. Bud Freeman, Brad Gowans and Jess Stacy live an otherwise dull session. And even their presence isn't enough to offset Clark's work. One of the tunes is a waltz!

### Benny Carter

"Fish Fry" and "Among My Souvenirs," Vocalion 50448.

Once again Coleman Hawkins sits in to help Carter. Hawk's 16 bars on *Fish* are top drawer, but Eddie Heywood's piano and Carter's trumpet also fit elegantly. Reverse shows Benny playing 32 bars of lovely alto, a lousy vocal by Roy Felton, 8 bars of Hawk again and ensemble out. The band is superb, aside from the solos.

### Louis Armstrong

"Wolverine Blues" and "Swing That Music," Decca 3105; "You've Got Me Voodoo'd" and "Harlem Stomp," Decca 3092.

*Wolverine* shows Louie's outfit at its best, which isn't too much of a compliment. His horn takes over for the last two choruses, at fast tempo, revealing a tone inferior to that associated with

## Best Solos On the Wax

### CORNET-TRUMPET

Muggsy Spanier: HRS sides, *Black and Blue*, *Dinah*.  
Benny Carter: *Fish Fry*.  
Bill Davison: *On a Blues Kick*.  
Joe Thomas: *Among My Souvenirs*.  
Jonah Jones: *Crescendo in Drama*.  
Erskine Hawkins: *Gabriel Meets the Duke*.  
Louis Armstrong: *Wolverine Blues*, *Harlem Stomp*.  
Rex Stewart: *Fat Stuff Serenade*.

### PIANO

Earl Hines: *No. 19*, *Boogie on St. Louis Blues*.  
Eddie Heywood: *Fish Fry*.  
Joe Bushkin: *Black and Blue*.  
Mel Henke: *On a Blues Kick*.  
Averi Parrish: *Gabriel Meets the Duke*.

### ALTO SAX

Benny Carter: *Among My Souvenirs*.  
Boyce Brown: *On a Blues Kick*.  
Sidney Bechet (soprano): HRS sides and *Dear Old Southland*.  
Charlie Holmes: *Wolverine Blues*.

### CLARINET

Barney Bigard: *Fat Stuff Serenade*.  
Sidney Bechet: HRS sides, *Saturday Night Blues*, *Bechet's Steady Rider*, *Lonesome Blues*.  
Irving Fazzola: *It's All Over Now*, *Over the Waves*.  
Steve Benorice: *Ten Mile Hop*.  
Artie Shaw: *Gloomy Sunday*, *Don't Fall Asleep*.  
Bill Shepard: *She Shall Have Music*.

### TENOR SAX

Coleman Hawkins: *Fish Fry*.  
Bob Jones: *She Shall Have Music*.  
Ben Webster: *Congo Brava*.  
Julian Dash: *Gabriel Meets the Duke*.  
Eddie Miller: *Cecilia*, *Adios*, *Americano*.

### GUITAR

Teddy Bunn: *Bechet's Steady Rider*, *Lonesome Blues*.  
Django Reinhardt: *Georgia On My Mind*, *Still of the Night*.  
Les Paul: *Goodbye My Lover*, *Out of Nowhere*.

### TROMBONE

J. C. Higginbotham: *Wolverine Blues*.

Louie of other days. Clarinet, Charlie Holmes alto and wonderfully virile trombone played by you-know-who complement the leader's solo.

*Swing That Music* was made in 1937 with Louie fronting J. Dorsey's band. It's a perfect example of Armstrong at his worst, both vocally and instrumentally. Last two sides were made last month and are not particularly interesting aside from Louie's singing and usual last-chorus horn designs. The one fact that stands out on current Armstrong releases is this: *Louie should work only with a small band*. For only with a small group is he at his best.

### Crosby's Bobcats

"It's All Over Now" and "Adios, Americano," Decca 3104.

Poor tunes still plague this outfit. And of all the sad numbers the 'cats have recorded of late, these are the worst. Butterfield and Fazzola spark "A" side and Eddie Miller takes a whack at *Adios*, but their efforts are submerged by the mediocrity of the music itself. Marion Mann and Crosby split vocals.

### Stuff Smith

"I've Got You Under My Skin" and "Crescendo in Drama," Varsity 8242.

What's this guy building? Aside from a faint trace of humor in his singing, and a few bars of intriguing electric fiddle in low register, the remainder of this 6-minute wax session consists of cacophonous jamming without rhyme or reason. Too much horseplay; too many good records are being issued these days to waste 35 cents on trash like Smith purveys.

### Earl Hines

"No. 19" and "Boogie Woogie on St. Louis Blues," Bluebird 10674.

In line with his "reform" program, Father produces still more exciting jazz. His piano, of course, adds tremendously to the rhythm section as well as being showcased alone. First side sounds like a steal (*Devil and Deep Blue Sea*) but it's wild and woolly and moves at fast tempo with the brass riffing conspicuously behind short alto and tenor solo bits. Reverse is subtle satire on boogie piano style. Hines' rhythm has never before appeared so potent on records.

## Quintet of the Hot Club of France

"Georgia On My Mind" and "In the Still of the Night," Victor 26578.

The greatest of the single-string guitarists, Django Reinhardt, and an equally outstanding hot violinist and pianist, Stephane Grappely, combine talents here to produce amazing swing music.

*Georgia* is a grand old tune performed with gusto and spotting two full choruses by Django and Steve, respectively. Reverse isn't as interesting because of poorer material. Three guitars, fiddle and bass form the instrumentation and Freddie Taylor sings *Georgia*.

### Reinhardt

poorer material. Three guitars, fiddle and bass form the instrumentation and Freddie Taylor sings *Georgia*.

### Andrews Sisters

"Rhumboogie" and "Tuxedo Junction," Decca 3097.

Vic Schoen's band backs 'em. The girls swing. The harmony is there. *Rhumboogie* is clever stuff. But *Tuxedo* doesn't lend itself to vocal treatment.

### Erskine Hawkins

"Gabriel Meets the Duke" and "Whispering Grass," Bluebird 10671.

Averi Parrish's excited, jittery boogie-style keyboard antics, a few bars of Julian Dash in fine form and better-than-usual Hawkins trumpeting combine to make the first side solid fare. The band performs well and the riff used isn't too trite. But the other side is something else. *Whispering Grass* should be kept below a whisper. It's a sad pop sadly sung.

### Les Paul Trio

"Out of Nowhere" and "Goodbye My Love," Vocalion 5447.

The highly talented, long neglected guitar soloist with Fred Waring is highly impressive here with his breakneck single string guitar solos. Paul, while playing in the Reinhardt tradition, still manages to insert original ideas. And he plays with great lift. The vocals here mean nothing.

### Larry Clinton

"Ten Mile Hop" and "The Lady Said Yes," Victor 26575.

Again it's Steve Benorice, playing clarinet this time, who lifts the Clinton output above the so-so level. Steve's work is outstanding on *Hop* (which sounds like *Well, All Right*) but the reverse is too much. Reason: Ford Leary's singing.

### Rex Stewart

"Fat Stuff Serenade" and "I'll Come Back For More," Voc. 5448.

Stewart's inconsistency—his attempts to play "pretty" rather than naturally looms up on both sides. *Fat Stuff* is okay, in the Ellington manner. Barney Bigard breaks out with his jungle clary. But the reverse is dull stuff. And strictly commercial at that.

### Rhythm Roundup

Artie Shaw's second Victor release (26563) couples *Gloomy Sunday* with *Don't Fall Asleep*, the Shavian clary dominating amid striving ensembles. . . . Charlie Barnett's *Deed I do* and *Where Was I?* (BB-10669) have vocals by Mary Ann McCall and a big beat by the band. . . . Louie Prima's vocals and trumpet highlight *Look Out and Percy Have Mercy* (Varsity 8247). . . . Ella Fitzgerald goes Clyde McCoy one better on *Sugar Blues* and *Imagination* (Decca 3078). . . . Gene Krupa is highly impressive with *Tuxedo Junction* and *So Long* (Col. 35423). . . . Benny Goodman swings *Be Sure and Shake Down the Stars* (Col. 35426) and *The Sky Fell Down* and *It Never Entered My Mind* (Col. 35420) starring excellent Helen Forrest vocals, BG clarinet and occasional short solo bits by Mondello and Elman. . . . Connie Boswell clicks with *My My* and *Never Took a* (Modulate to Next Page)

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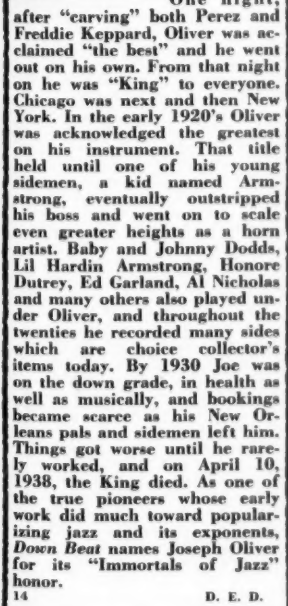


**Conga King ... Fausto**  
Curbelo, whose orchestra is at New York's La Martinique, is labeled as "king of the conga" by Latin musicians who understand the stuff. Robbins publishes his tunes.

**Lesson in My Life** (Decca 3101). . . Duke Ellington's *Mood Indigo* and *Solitude* (Col. 35427) are not up to his earlier discings of the same tunes. . . Superb solos and brilliant ensembles feature Teddy Powell's *Ridin' the Subways* and *Am I Blue?* (Decca 3094). . . Bob Crosby's big band sides include *They Ought to Write a Book* and *Cecilia* (Decca 3090); *Over the Waves* and *From Another World* (Decca 3091) and *This is the Beginning of the End* and *Believing* (Decca 3103) but kicks are few due to the nature of the tunes. Crosby and Marion Mann share vocals; *Waves* has the best beat. . . Cab Calloway's banal vocal style messes up *Boog It* and *Chop Chop Charlie Chan* (Voc. 5444) with even Chu Berry shoved back out of the limelight.

**Immortals of Jazz**

Born in New Orleans in 1885, Joseph (King) Oliver was playing cornet in his early teens. His first band job was with the old Eagle group of Orleans, one of the earliest on record. Slow to learn, Joe gradually improved until he became one of the best in his home town by the time he joined the "Onward Brass Band" led by Manuel Perez. One night, after "carving" both Perez and Freddie Keppard, Oliver was acclaimed "the best" and he went out on his own. From that night on he was "King" to everyone. Chicago was next and then New York. In the early 1920's Oliver was acknowledged the greatest on his instrument. That title held until one of his young sidemen, a kid named Armstrong, eventually outstripped his boss and went on to scale even greater heights as a horn artist. Baby and Johnny Daddies, Lil Hardin Armstrong, Honore Dutrey, Ed Garland, Al Nicholas and many others also played under Oliver, and throughout the twenties he recorded many sides which are choice collector's items today. By 1930 Joe was on the down grade, in health as well as musically, and bookings became scarce as his New Orleans pals and sidemen left him. Things got worse until he rarely worked, and on April 10, 1938, the King died. As one of the true pioneers whose early work did much toward popularizing jazz and its exponents, *Down Beat* names Joseph Oliver for its "Immortals of Jazz" honor.



**Castaldo's Band**

New York—Trumpeter Lee Castaldo is rehearsing 14 men to debut soon. Backed by John Gluskin, combo will feature the leader's hot work.

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**Mamie Smith  
First Girl to  
Record Blues**

BY ONAH L. SPENCER

What do you know about the blues?

Research reveals that William Handy's *Memphis Blues* was the first blues to ever be published.

Mamie Smith was the first Negro woman to sing on a phonograph record. Bert Williams was the first colored man to record, and preceded Mamie's recording dates several years. Bert's songs, however, were comic monologues, not blues.

**Ellis the First Cat?**

Floyd Campbell, Chicago band leader, is considered by most colored folk to be the first male blues singer on record. The blues got its biggest boost, though, when Artie Matthews' "Weary Blues" was introduced at the inauguration ball of President Wilson. As a result, *Weary Blues* outsold all records of its kind in the 1920s except St. Louis Blues.

Jack Ellis, who played violin, banjo, tenor and Spanish guitar while leading his "Wildcats," says he coined the term "cats," as a name for jazz musicians. It came about in 1931 when he took a live wildcat with him on tours with his band, which was prominent throughout Illinois up until 1937. The animal was given Ellis by the Chicago Defender, the great Negro newspaper. Ellis kept the cat many years, during which time it grew from a kitten to a fat and sassy adult. It finally died "because he was homesick for his native haunts," according to Ellis.

**Here Is the Lineup**

Ellis now is columnist for the Pittsburgh Courier. Lineup of his old band included Bob Fagan, Dave Young, Dave Harris Ellis, reeds; George Mitchell, Ed Sims, trumpets; John Thomas, trombone; Cedric Odum, drums; Lil Hardaway, piano; Bill Johnson, bass, and Ellis. "And they were the original cats," says Jack. But many argue with him that Louis Armstrong was first to call a gate a cat.

**Emerson Gill in  
Search for Men**

BY PAUL SMITH

Toledo, O.—Emerson Gill back in town, looking for men. . . Elmer Schlatz' band, with Cecil Ogle, Eddie Church and Bob Sherman, doing swell at Stone's Hollywood. . . Del Osterman at Frankie's niteroy now using five men. . . Johnny Maryluff's band helped the Hotel Algeo grill celebrate its 4th anniversary a month ago. . . Paul Brown is set for the summer at Woodland Dixie Inn, with Dave Seigel, Don DeMars and Jimmie Poole in the band. . . Ernie Fodor, Bob Faulk, Bob Dennis and Leonard Gibbs hold down the stand at Green Light Inn as the Four Clefs. . . Paul Spar's band doing a fine job in the Secor's Parisian room. . . Billy Sims' Admirals at the Kentucky Club, and Nate Lawton's combo at the Recreation help the town jump considerably.

**Chick Webb  
Fund Snags**

BY BILL WILLSE

Baltimore—The lawful right to solicit funds for the late Napoleon of the drums, Chick Webb, has hit the Baltimore courts, at the request of the Chick Webb Memorial corporation, which is presided over by Webb's former physician, Dr. Ralph J. Young.

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**THE HOT BOX**  
A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.

(2 East Banks Street, Chicago)

Floyd Campbell, Chicago's colored band leader, holds a distinctive position in jazz history. Gene Krupa wasn't the first hide-beater to lead his own band nor did James Rushing or Zutty Singleton first chant the traditional "I Woke Up This Morning Cold in Hand" verse as a blues vocal on a band record. Floyd Campbell rates these firsts.

Campbell has been leading his own combinations for years and now reveals the complete heretofore unpublished personnel of Charles Creath's Jazz-O-Maniacs: Creath and Leonard "Ham" Davis, trumpets; Charlie Lawson, trombone; Sam Long, Thornton Blue and William Rollins, saxes; Crans-ton Hamilton, piano; Pete Patterson, banjo; Pop Foster, bass, and Floyd on drums and vocals. This group plied the Mississippi out of St. Louis on the Strekfus Line's St. Paul and wintered at the Swiss Gardens in Cincinnati.

**Metal Bass Wouldn't Record!**

Their first record was made in St. Louis, without Foster, because the bass wouldn't record well in 1924. Okeh 8201 *Pleasure Mad* (8781a) and *Market St. Blues* (8782a). This disc sold very well; so well in fact it is not exceptionally rare today. On the *Market St.* side Floyd sings what was probably the first blues vocal chorus. Later in August, 1924, the band cut four more sides: Okeh 8210 *Porter Stomp* and *Every Man Who Wear Bell Bottom Britches Ain't No Monkey Man* (vocal by Floyd) Okeh 8217 *I Woke Up Cold in Hand* (9018a) (Floyd vocal) and *My Daddy Rocks Me* (9021a) (Floyd vocal). On 9018 Floyd uses the famed blues lyrics for the first time.

Following the above session Campbell left to join Fate Marable's band and on the next Creath wax date Zutty Singleton

Last July a memorial fund was formed by the corporation for the purpose of raising money to carry out Chick's desire for a recreation center for underprivileged children in East Baltimore. In February the corporation held a \$10,000 receipt benefit performance for the recreation center, at which Ella Fitzgerald and the late Chick Webb's band played, and Joe Louis and Maryland's Governor O'Connor attended.

Trouble commenced when another group made plans to hold a dance and entertainment in connection with the name of Webb. It was then that the original Webb Memorial Corp. took action. The jurist withheld passage of an order until after consultation with attorneys for litigants.

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was on drums while Lonnie Johnson was added on violin and did the vocals. Okeh 8257 *Grandpa's Spells* and *Down in Lovers Lane*; Okeh 8280 *Market St. Stomp* and *Won't Don't Blues*; Okeh 8477 *Crazy Quilt* and *Butter Finger Blues*. Campbell also recorded with Dewey Jackson's Peacock Orchestra for Vocalion 1039 *Goin' To Town* and *What Do You Want*; 1040 *Capitol Blues* and *She's Cryin' For Me*. Floyd was married to Johnny Dunn's sister until her passing and has been around Chicago for the last 12 years, leading ever popular bands.

**Collector's Catalog**

Add Collectors: Les Zacheis, 1624 D Ave. N.E., Cedar Rapids, Ia. The Bix archæologist who unearthed the famous mound of Claxtonola. Trades for Bix and Rapallo items as well as markets Claxes for cash.

Ed Mulford, 283 Glen Ave., Portchester, N.Y. In the market for anything in hot jazz. Owns some good duplicates including some Crowns that rate. Ed is the drummer with the Sound Shore Orchestra at Chappaqua Casino out from Gotham.

Bob Moreland, 5229-16 N.E., Seattle. Another of the younger collectors with well formed taste. Lists faves of Duke Ellington and Boogie Woogie piano. Bob is a student and invites correspondence. Puts out list of trading items.

**News from England**

Keith Lees forwards a letter from Parlophone advising the elusive I'm Gonna Stomp Mr. Henry Lee made at the Louis-Tea Knock-in' A Jug session was duly noted



—Sherman Clark Photo

**Bing Takes** to the hides between sets. Working in the new Universal pic *If I Had My Way*, Harry Lillis flips a stick skyward as Gloria Jean, his co-star, gets her kicks.

with number and date in the old Okeh files but the matrices were not received by Parlophone. The latter recently moved their offices and claim a great deal of information has been lost or destroyed. They regret the details on the Louis-Tea matrix cannot be traced. . . R.G.V. Venables has learned from Parlophone the correct master number on Tram's *Letter from Dixie* (not Two Letters) is 400033, not 400002. Latter is Polish recording.

**Unforgettable Solo**—J. C. Higginbotham's trombone on Luis Russell's Vocalion 1579—Case on Down.

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**GREYHOUND Lines**



# Critics in the Doghouse

BY GLEN GRAY

(From Page 3)

hospital playing better than ever, so much so that if he keeps up at the pace he's going at now I'm thinking about sending him back to be cut again!

## 'Rauch Best in the Business'

Billy Rauch is still the finest first trombone in the business, not to mention the solos he does so well. He has one of the toughest first trombone books to play of any other two men in the business. Pee Wee Hunt is a wonderful section man, and he still contends that his hot solo style MUST come back. Ha!

We have always thought of our saxophones as a reed section rather than a sax section, because of the many doubles, woodwinds and various effects which Dick and Larry use to advantage in so many of our sweet numbers. Art Ralston plays a majority of the first sax parts and is kept busy with his English horn, oboe, bassoon and flute. Hutch is in my estimation one of the very top-notch clarinetists in the country; his style is very spontaneous and inspirational. Danny D'Andrea is an excellent section man, not to mention being a very capable violinist, really an artist on the violin. Pat Davis, on ride tenor, alto clarinet and flute, is most dependable. Kenny makes cracks about his sax playing, but shouldn't be taken literally, because he does a very nice job in the section. Murray should also be cited in the sax section, for his terrific hot alto.

## Leader Wants More Sax Parts

Tony Briglia is playing the best drums he has ever played, which is saying a lot, and the rhythm section as a whole—Jack Blanchette on guitar, Denny on bass and Joe on piano—is playing much more loosely and with plenty of drive and a fresh kick which is a source of delight to the rest of the band.

What pleases us most, in the comments we've had from arrangers and musicians on the band's work now, is their almost invariable praise of the excellent tone quality of the ensemble. As for me, I'm getting such a boot out of the band that I keep telling 'em down at the office to write in more sax parts for me!



—Bert's Photo

**Versatile combo at Kansas City's Hotel Continental is the Omar Trio, Helen Dittmore, Dick Torres and Ruel Joyce. Torres is one of the best guitarists in the Middle West.**

## Gay Leaves Stuart

Houston, Tex. — Nancy Gay, chirper with Nick Stuart's band, left last week to join Rudy Bundy. Bert Hagler, guitarist, also pulled out to learn air-conditioning. Nick says he won't replace Nancy, at least this summer.

## Donahue Grabs Ed Clausen

(From Page 2)

Bobby Byrne opens Glen Island May 15.

Eddie Clausen, tenor man from the Top Hatters, replaces Stewie McKay with Al Donahue. McKay will probably free-lance. Helen O'Connell's option renewed for another year by Jimmy Dorsey. Jimmy was looking for a new guitarist last week to replace Roc Hillman.

Glenn Miller played to a mob of over 4000 at the Savoy. Duke Ellington returns to town June 3 and plays the Apollo the same week. Luneford opens at the Fiesta. George Jessel walked out on a

BY RUBY NEWMAN

(From Page 4)

parties did not slacken in number. There was a decided accent however, on economy. Most of the engagements during the depression years called for what, in this business is considered, small bands, 12 to 20 pieces. Prices per man were much lower too. It's gratifying to know that society has come into its own again and that mothers are now budgeting more money for their daughters parties, thus allowing a princely sum on the swing side.

When America's first families throw a swank shindig, everything is done in the grand manner. These fabulous-fairy-like parties cost a pretty penny—\$10,000 to \$50,000. Just for one evening of fun. And one can buy a lot of decorations, plenty of victuals, rounds and rounds of champagne and a carload of music with a bank roll of this size!

show in New Haven on finding his name billed smaller than Charlie Barnet's. The Barnet band is busily rehearsing Otto Cesana's "Symphony in Swing" with the composer conducting. Leonard Joy plans to record it on six 12-inch sides for the Victor label.

## Vic Schoen to Hollywood

Vic Schoen, who gave up his band after finishing his theater tour, signed by Universal to write music for the Andrews girls' movie. Erskine Hawkins came to town briefly for a Bluebird date, waxing *Too Many Dreams*, first publication of Moe Gale's Advance Music. Trumpeter Tommy Gonsoulin, recovered, is back with Jack Teagarden. . . . Irving Ledor, new bass star who replaced Gene Traxler in the Joe Marsala group at the Fiesta, is a Baltimore lad who went to England in infancy and recently returned after working with Sydney Lipton, Ambrose, Hyton and other top British bands.

Buster Harding, former Wilson arranger, now fashioning scores for Mildred Bailey and Red Norvo. Coleman Hawkins signed by John Hammond for first recording date with his own full band, on Vocalion. . . . New Jersey country club spots are developing rapidly as wired locations for name bands. The Chatterbox in Mountaintop, N. J., opens May 15 with a name band policy, starting with Dick Stabile, and will have Mutual air time. The Club Evergreen, with Joe Rines in charge and Eli (U.S. Records) Oberstein as man behind the scenes, will also have name bands, Van Alexander being booked for late May.



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# Whiteman Discography

PW Switches to the Columbia Label

BY WARREN W. SCHOLL

(Part 5)

In April of 1928 Paul Whiteman's Victor contract expired and the following month he took his band over to Columbia to make a series of records which were released on a special gaudy green and orange label featuring the famous PW caricature. The boys really enjoyed playing with Pops at this time because his records still sold well and they were paid extra for every record date.

## Bix on "Melancholy"

Looking back over the Whiteman output between January and April of 1928, you will see that the band waxed well over 50 selections in that short time. Likewise, when the Columbia contract took effect, PW's band was recorded prolifically in order to build up a Columbia catalog to compete with the stream of Whiteman records which Victor continued to re-



**Bix, Izzy Friedman (clarinet) and Paul Whiteman in 1929 in New Orleans. Bix stands in center. It was at this time that Whiteman reached his peak on recordings. Two years later, Bix was dead. Pic courtesy Warren Scholl.**

lease for the next several months.

The first Whiteman Columbia date took place May 12, 1928, when the concert ork was recruited to do the initial session.

Col. 50068—"My Melancholy Baby" & "The Man I Love" (arr. by Satterfield & Grofe, resp.). . . . "Melancholy" is notable for Bix's presence back of Skin Young's vocal. Reverse features a vocal chorus by Vaughn DeLeath and 16 bars of Frank Trumbauer in closing chorus.

Col. 50069—"My Hero" and "Merry Widow" (both waltzes arr. Grofe). Effective orchestral scoring on both standard numbers. Skin Young is vocalist on "My Hero."

Col. 50070—"La Golondrina" and "La Paloma" (both arr. Grofe)—Tram takes a hot chorus on the first side. Henry Busse is featured in straight solo on the reverse. Chet Hazlett's sub-tone is also to be heard in "La Paloma."

Col. 50095—"Gypsy" and "Jeanine"—First title is a rare tune by Malneck-Signorello.

## Another 'Bix' In Washington

BY WHITEY BAKER

Washington, D.C.—When some of Glenn Miller's and a few of Gray Gordon's boys helped out on a Swing Club jam session recently, local boy Hawley Garren played his heart out and many observers remarked that he sounded very much like Bix that night.

Sam Forman has the band in the recently re-opened Flagship (formerly the Pirate's Den). Line-up includes Buff Amorosi, prexy of the local Swing Club, on drums. . . . Madelyn Sheppard, an Alabama longhair pianist, and Gerta Urry topped off the coveted Sunday concert job at the Dodge hotel. . . . Harry Klee, sensational alto man, is now with Paul Kain at Glen Echo park, as is bassist George Smith.

Nat Lewis and Bob Kahn showed their new tune, *Y'Aint as Smart as Ya Think Ya Are*, to Pete Doraine, who promptly went into the song publishing business with Y'Aint as his first plug tune. The Lewis-Kahn combine recently collaborated with trumpeter Grady Watts of the Casa Loma band and penned *Jerk McGurk* from Albuquerque.

rell in which Skin Young sings both verse and chorus. To collectors, though, Bix's excellent muted cornet hot solo will be the reason for listening to "Gypsy." "Jeanine" is so-so.

Col. 50098—"Silent Night" and "Christmas Melodies" Dead straight sacred music, naturally.

Col. 1401 (10)—"Last Night I Dreamed You Kissed Me" and "Evening Star" (Satterfield arr.).—Well arranged pop tunes with no hot solos. Jack Fulton vocal on first side, quartet on reverse.

Col. 1402—"Get Out and Get Under the Moon" (Satterfield arr.) and "Constantinople" (arr. Grofe).—Busse's cornet is featured on "Get Out," as also is Bix's Crosby's vocal. Despite the silliness of "Constantinople," there are one or two unusual instrumental effects worth noting. Rhythm boys take the vocal sequences.

Col. 1441—"Because My Baby Don't Mean Maybe" (arr. Chailis) and "Just Like a Melody From Out of the Sky" (arr. Satterfield).—"Because" has three things to recommend it: One red hot chorus by Bix (violin providing relief for middle eight bars); an excellent vocal by Bix; and a fine Bill Chailis orchestration. "Just Like a Melody" features vocal by Skin Young and trio; a bit of Chas. Margulis trumpet, and Hazlett's sub-tone clarinet.

Col. 1444—"That's My Weakness Now" and "Taint So Honey" (both arr. Chailis).—Sly touches of humor were skillfully incorporated into the Chailis score of "Weakness," and carried out by the rhythm boys, Bix, Tram and Izzy Friedman. "Taint So," opens with verse and chorus by Crosby (Chailis gave him pitch with old-fashioned teacher's pipe). Chailis arr. is well scored in number two chorus, features Bix muted for middle 8 bars. The marvelous transition included between chorus two and the repeat verse is a masterpiece of arranging. Bix's soulful cornet (solo) again is to be heard in well worked, bolstered up, by intricate well repeated ensemble sax background. Tram's hot bassoon solo in final chorus is a unique affair, and may not be heard on any other Whiteman record ever made. A real collector's item and a gem.

Col. 1448—"Lonesome in the Moonlight" and "Chiquita" (both Grofe arr.). Rhythm boys hum vocal background to good advantage behind sub-tone clarinet passages by Hazlett. On side one, while "Chiquita" sings on reverse, "Chiquita" is one of Grofe's best waltz arrangements.

Col. 1464—"Pickin' Cotton" (arr. Chailis) and "American Tune" (arr. Grofe).

Col. 1465—"What D'ya Say" (arr. Chailis) and "I'm on the Crest of a Wave" (arr. Grofe).—The first title on each of these two records was made by a pickup orchestra in New York directed by arrangers Chailis and Grofe. Whiteman's band was on the road, unable to make the record date, so Grofe and Chailis recruited a New York group to replace the original band for these numbers. But Whiteman's name appears on the finished record, which is certainly an unusual situation. "American Tune" is sung by Skin Young and is very heavily scored. "I'm on the Crest of a Wave" features verse and vocal chorus by Bing Crosby (with trio), lots of Grofe instrumental tricks, and 8 swell bars of Trumbauer in final chorus.

Col. 1484—"In the Evening" and "If You Don't Love Me"—These two tunes (arr. respectively by Grofe and Chailis) were also released under Whiteman's name, yet they were recorded at the same session with "Pickin' Cotton" by the same substitute N.Y. band.

Col. 1478—"Felix the Cat" (Satterfield arr.) and "Mother Goose Parade" (arr. Grofe).—"Felix" is a clever, snappy Satterfield job in which Skin Young sings, and both Bix and Tram take hot solos representative of them at their best. "Mother Goose" is awfully silly, but last chorus is well enough arranged to rescue this side from complete oblivion.

Col. 1491—"Oh You Have No Idea" (arr. Chailis) and "Georgie Porgie" (arr. Satterfield).—For a hot arrangement "Idea" is a bit stiff. Min Leibbrook's bass sax may be heard in middle of one chorus, and Izzy Friedman's hot clarinet doesn't quite come off in another chorus. Bix leads the brasses capably in another of those Chailis-Bix collaborations. "Georgie Porgie" vocal is by the quartet, and represents Tom Satterfield's last arrangement for Whiteman. Tram and Bix appear briefly in final chorus.

Col. 1496—"Is It Gonna Be Long Now?" (arr. Chailis) and "I'd Rather Cry Over You" (arr. Lennie Hayton).—Pretty feeble is first side. Henry Busse plays his farewell chorus for Whiteman on this number. Izzy Friedman plays the FIRST HOT TENOR SAX SOLO ever to appear on any Whiteman record (none too well at that), and Bix joins in a little toward the end of the arrangement. On the reverse pianist Lennie Hayton makes his debut as a Whiteman arranger by turning in a score that is still good to hear. Crosby and the rhythm boys do vocal honors (verse and chorus), but the best part of the disc occurs beginning with transition leading to final chorus followed by modern ensemble passages, and a short bit of Grade A Tram.

Col. 1505—"Driftwood" (arr. Grofe) and "Out O' Town Gal" (arr. Chailis).—"Driftwood" is a skillful Grofe arr. and still sounds fresh today. Vocal is by Skin Young. Reverse features the rhythm boys in verse and chorus doing one of their best jobs. A short flash of Bill Rank (trombone) and Bix (open cornet) is the hot features of closing chorus.

Col. 1532—"Blue Night" and "Roses of Yesterday" (both arr. Grofe).—Two heavily arranged numbers where Grofe trots out all the tricks he has up his sleeve and puts them into practice. Jack Fulton sings "Blue Night," whereas Skin Young sings on the reverse.

Col. 1558—"Sidewalks of New York" and "Good Old Summertime"—two waltzes both arranged by Grofe.

Col. 1630—"Just a Sweetheart" and "Where is the Song of Songs for Me?" (both arr. Chailis). These are among Whiteman's less interesting efforts. All of which brings us up to January, 1929.

More interesting info on the great Whiteman band of 1929-30 will be told by Warren Scholl in his next chapter in the June 1 Down Beat.—EDS.

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## Guitars and Guitarists

### Chord Staff Made Simple

By Charles Amberger

P. K. of St. Louis asks this question:

"How can I get some of the modern chords that I hear the modern radio guitarists use? I am sure they follow the harmony of the song, but it sounds different when improvised."

ANSWER—The chords you hear are elevenths, ninths, thirteenth, and others built up from their original harmonies. Send me a self-addressed envelope and I will send you a set of these chords.

In the April 1 *Down Beat* we gave you the first part of an improvised original melody to be played in controversy against one of the most popular standard hits. Here is the last part of the chorus:

See if you can guess what popular chorus can be played against the melody, and write me care of *Down Beat*, 608 South Dearborn, Chicago. Personal replies will be sent those enclosing stamped, self-addressed envelopes.

## The Band Box

### Here's Some Dope On the Fan Clubs

By Dick Jacobs



The data on band rehearsals left

quite a lot of unanswered mail, so dispensing with the usual formalities, we'll hop right into it. First of all, there are a batch of fan clubs inviting new members. If you are interested, write to that particular club. JAN SAVITT CLUB, Robert Gise, 11 Front St., Nyack, N. Y. . . . WOODY HERMAN CLUB, Ike Ben David, 53 New St., New Brunswick, N. J. . . . CLYDE BURKE CLUB, Barbara MacCracken, 115 Highland Ave., Fitchburg, Mass. . . . ALLAN DE WITT CLUB, Jean Sambers, 1593 Bedford Ave., Brooklyn, N. Y. . . . JOHNNIE SCAT DAVIS CLUB, Marion Whalen, 42 Mornington Rd., Elm Park, Staten Island, N. Y. . . . BENNY GOODMAN CLUB, Hope Hutchings, 1059 Prospect St., Trenton, N. J. . . . FRANCES LANGFORD and JON HALL CLUBS, Ed Lally, 123 Gore St. E., Perth, Ontario, Canada. . . .

Wayne Roberts of Chicago will be interested to know that the most popular song of the last 10 years is *Stardust* (not including 1940) and the most popular song of 1939 was *Deep Purple*. . . . The hot alto man on the Larry Clinton discs is Steve Benorick. Okay, Carl Bedell of Lansing, No. Harold Wells, Jan Savitt does not play trombone. He plays fiddle. Al Leopold takes care of the trombone solos. In answer to Ed Miglioro of Bristol, R. I., Vido Musso is with Harry James and he is an Italian. Teddy Buckner and NOT Willy Smith plays the alto chorus on Lunceford's *Ain't She Sweet*, Ray Scaley of Wake Forest College. Yes, Dave Lichtenstein, St. Louis, Rex Stewart plays the trumpet solo on the Duke's record of *Trumpet in Spades*.

An anonymous correspondent from Meriden, Conn., who is interested in music but does not play an instrument, wishes to know something about the jobs that are open in offices, bands, promotion,

### Two Cats on Same Job Seven Years

Houston—Two original members of the band at San Jacinto Inn, south of here, have worked there since 1933. They are Bernie Clements, piano, and drummer Al Avelar. Rest of the combo includes Bob James, Ralph White and Otey Lauersdorf.

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**Whacky** tub man Duane (Slim) Hicks, turns tin pan man for the *Down Beat* photo. Hicks is with the Blue Rhythm Boys at the Club Parkmor in Kalamazoo, Mich.

### Tenor Man Loses Mouthful of Teeth

BY THE TIGER

Madison, Wis.—Keith Roberts at the Chanticleer has revamped his band, Gordy Kemmetter, who was out for about a month due to an auto accident which claimed a mouthful of teeth, is back at his old spot on hot tenor.

Freddie Reed still packing them in at Pat O'Leary's Bar. . . . There is no such guy as Dick Harris, which is the name of the fine college crew, but there are such guys in it as Bob Woolen, John Parker, Bob Parker, saxes; Bob Tottingham, Chuck Du Bois, trumpets; Carl Settlegrade, trombone; Wally Kemmerer, bass; Wayne Hugobom, piano; Glenn Scherer, drums, and Allan Dinsmore, vocals. . . . The Jimmy Fay combo out at the Top Hat kills the customers with their novelties, using doghouse Babe Grubbs and saxist Phil Coomer.

### South Bend Union Throws Huge Party

BY JOHN GLADE

South Bend, Ind.—Until jamsters took over by force, Al Kollat and his fine band furnished the five when Local 278 threw its annual banquet and brawl a while back. Over 200 members and their guests were on hand for the soiree, held at the Lido Club.

Jack Davies, former Max Miller tenor star, joined the Red McKay-Freddie Sante outfit at Mid-Town restaurant here recently. Jack replaced Sam Rowe who is now with Al Ricci at the Show-Boat. . . . Jimmie Hudson, ex-bandleader-songwriter-newspaperman, is back in the saddle with the *Mid-Nite News*, homey little gossip sheet that gives the lowdown on local musicians.

### DOWN BEAT'S Orchestration Review By TOM HERRICK Flying Home

Published by Regent, arranged by Fletcher Henderson  
Harry Goodman's new pub outfit starts off its Benny Goodman series with a bang. *Flying Home* was originally a Goodman Sextet number by Hampton and Benny but Fletcher has orchestrated it for big band use. Built on a riff carried by the saxes in the first chorus, the arrangement features successive tenor and trumpet choruses which build up to a full ensemble riff chorus at the end. Fletcher does his usual good job with the backgrounds behind solos. Let's have more of these sextet numbers gone powerhouse!

**New Goodman Series**  
Arranged by Fletcher Henderson  
*Flying Home*  
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**New Novelty Sensation**  
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## George Wettling on Drums

### Baltimore Chick Knocks the Man Out

By George Wettling



Well, fellows, here's a new high in the drum world. There's a gal in Baltimore who really drums, in fact she's nothing short of sensational. I wish it were possible for you all to hear and see her work—she has the band at the New Howard Hotel in Baltimore. Her name is Delores Gale and her girl friends are no slouches either. Joan Hammond is mighty slick on alto saxophone—gets a marvelous tone and phrases fine and Betty Stevens plays a very solid bass. Ruth Brulette pounds out some mean piano. Well, that's the band and if ever you get around Baltimore, be sure to hear them.

Try Gin!

Walter Stewart, Ontario, Cal., would like to know if I have ever heard of a drummer losing his coordination. He says that after playing dance music for three years he now finds he has trouble playing beats he has used for years. I have heard of cases like this, but I think it is a mental condition and can be overcome by getting out of your mind that something is wrong with yourself. (A pint of gin will help.)

Jack Peckham, Akron, Ohio, has a small jazz combo and is interested in having fellow-drummers write him. His address is 556 Roslyn Avenue, Roy Scott, Buffalo, N.Y., has a couple of questions. First, he would like to know how many years one has to study drums before he is an accomplished drummer. Well, that all depends on the individual. Some can study all their lives and others pick it up very fast. There is no set rule.

Piano Study Helps!

He also would like to know what kind of a music course is necessary. There's no course absolutely necessary, but I can state right here and now that the more knowledge one has of music the easier drumming will be. It is a great idea to study piano a little, as that will give you a knowledge of harmony, melody and key signatures. The will and ambition to study conscientiously is half the battle won.

Write Wettling at *Down Beat*, 608 So. Dearborn, Chicago. Enclose self-addressed, stamped envelope for personal reply.

### Anson Weeks Sues Topeka Theater Op

BY BOB LOCKE

Topeka, Kas.—Topeka may be knocked out of stage shows, because of the action of the local musician's union here. Situation is like this. Anson Weeks' ork was due to make an appearance here for Fox Theaters. Officers of the local union, hearing of the date, demanded that a local 12-piece outfit be placed in the pit whether or not it was called upon to play. Lawrence Brueninger, theater manager, refused to get the extra ork. "My houses have been living up to a standard contract, but the local musicians' union has not been enforcing it in other places of amusement and night clubs," Brueninger cancelled the Weeks appearance. Now, both bands are charging him with "breach of contract."

**CLINKERS  
AND MIKES  
DON'T  
MIX!**

And Johnnie Colecchi should know—he's been on the staff orchestra of Chicago's WBBM for over three years . . . knocking out F's and G's above high C on the Dodge program . . . and often featured on Rhythm Rascals, a sustaining. "Radio Work is exacting—and tough," says Johnnie. "Hit a clinker when you're playing into the mike with a cup mute—and an audience of thousands can smell it!"

Johnnie believes it's possible to get good results on any horn—if you work hard enough at it! But that takes the starch out of your lip in a hurry. Johnnie likes the Vega because it's so easy-blowing. He's more rested—more relaxed toward the end of a hard job when the danger of a "clinker" is usually the greatest. But since he doesn't need to work so hard on a Vega to hit the high ones, his lip stands up better. And he does a better job. Now, if you'd like to give your ability every chance, why not try a Vega? Ask your dealer about a FREE TRIAL. Or write us about it. No obligation in asking.

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## Sax Problems

### Vibrato and How to Use It

By Norman Bates

Vibrato, as the word implies, is an embellishment of the saxophone's tone through the creation of an artificial pulsation at the mouthpiece, controlled by the rhythmic movement of the lower jaw. Simple as the above statement seems, no phase in learning to play the saxophone is harder to pin down to cold facts. The blame for this elusiveness of vibrato can be laid to the many and varied opinions on the subject. In advancing my theory on vibrato, I do so solely on the practical needs of the instrument and not with any freak idea of being commercial or briefly different.

#### Don't Use Hand Vibrato!

Before going into the explanation proper about vibrato, let me caution the student never to use a hand vibrato on the saxophone. In the first place it is obsolete and in the second, the instrument is not built for its practical use.

The first and most important factor in acquiring a good vibrato is the correct movement of the lower teeth and jaw. For instance, the lower teeth and jaw in their perpendicular movement to and from the reed must be restricted to a swing of one sixteenth of an inch. Anything beyond this will affect the intonation and reed resonance. To get the correct action for the lower teeth and jaw, use the syllables tu-wu-wu-wu-wu, etc., making *tu* form the attack to start the vibrato and *wu* to continue it. Be sure, however, when saying -u- syllable, to make it a close French -u- or else the vibrato will become wide and uncontrolled. The correct speed for the vibrato, according to acoustic experts, is six pulsations per second of time. This means that the reed must be pulsed by the lower jaw six times every second by the watch. This disproves the theory that is still harbored by many saxophonists, i.e., the changing of the vibrato's speed to suit tones of different tempos. There should only be one speed to the vibrato at all times. Test for this constant speed of vibrato on long tones of four to eight seconds' duration. I have found it best to count each second mentally as you sing the syllables tu-wu-wu-wu-wu—it gives a better feeling of rhythm to the jaw, lips and teeth as well as a direct throb to the tone.

#### Watch Jittery Tone!

The reason for using six pulsations of the lower jaw to one second of time by the watch is to create continuity in the vibrato and to take the guesswork from its control. Remember, any speed above six pulsations per second is tremolo and makes the tone jittery. Below six pulsations it drags down the tone's lift. Another thing, vibrato must not be set into motion until after the tone has started.

Thousands of saxophonists forget this point and kill their own pitch and tone control. To make the vibrato forte, increase the reed's intensity; do not exaggerate the vibrato. The best way to check your vibrato control daily is on the mouthpiece alone, for it will show its weakness quicker than if tested on the saxophone. Also see that your air-control is consistent at the reed in order to create evenness of tone on which good vibrato depends.

**Caution:** With a good embouchure the vibrato will thrive. Without a controlled embouchure both will prove hopeless. One of the best ways to get more timbre, depth, lift, brilliance and sonority from any saxophone ensemble is to check for the same speed vibrato with the use of six pulsations per second. Above all, remember, add the vibrato to the tone, not the tone to the vibrato!

## Orchestra Personnels

### Johnny (not Scat) Davis

Onis Sengpiel, Lee Link and Davis, reeds; Carroll Ernst, trumpet; Casey Gorman, drums; Barney Kreps, piano, and Marie Muriel, accordion and vocals.

### Bill McCune

Bill Seibell, Red Friedlander, and McCune, reeds; Pinky Savitt, Pete Riemer, trumpets; Ted Husted, piano; Hal Atkinson, guitar; Jimmy Bell, drums; Fred Studwell, bass, and Catherine Hoyt, chirps.

### Merle Carlson

Tony Clark, Al Berg, Will Green, Chuck Barnett, George Gang, saxes; Harry Rysen, Clyde Stone, trumpets; John Teme, trombone; Shelton Rosa, piano; Bob Murray, drums; Cecil Johnson, bass; Glen Horner, fiddle, and Carlson, vocals and front.

### Arden Stevens

Tom Alvers, Dave Storey, Dick Laing, and Stevens, saxes; Chet Collins, Lowell Beer, saxes; Tom Welby, trombone; Clyde Nelson, drums; Doc Randolph, bass; Grover Nobles, piano; Garnet Johnson chirps, and "Little Ed" fronts.

### Hal Howard

Bus Sweeney, Sam Conover, Pat Kelly, saxes; Ray Cameron, Bob Follows, Chuck Robinson, trumpets; Howard Davis, piano; Ralph Mayer, guitar and fiddle; Eddie Gilbert, bass; Dusty Neely, drums; Connie Davis chirps, and Howard sings up front.

### Jimmie Lunceford

Willie Smith, Ted Buckner, Dan Grissom, Joe Thomas, Earl Carruthers, saxes; Smokey Younger, Paul Webster, Gerald Wilson, trumpets; Jimmy Young, Russ Bales, Elmer Crumley, trombones; Ed Wilcox, piano; Al Norris, guitar; Moss Allen, bass; Jim Crawford, drums, and Lunceford, front.

### Jan Garber

Freddie Large, George Fortier, Al Powers, Jerry Large, saxes; Norman Donahue, Fritz Heilbron, trumpets; Jack Barrow, Don Shoop, trombones (Shoop also guitar); M. C. Berry, drums; Charles Ford, bass; Doug Roe, piano; Lee Bennett, vocals, and Garber, front.

## Tex Beneke's Tenor Sax On "King Porter Stomp"



Reprinted by permission of the copyright owners, Melrose Music Corp. Copied off Bluebird record by Hoyt Jones. The two 16-bar choruses reproduced here show Beneke at his best, although the recording was made a little over a

year ago. Beneke and his tenor are featured with Glenn Miller's orchestra. Tex is from Ft. Worth, Tex., and got his start with Ben Young's orchestra. His father is a newspaper man. He does virtually all the solo tenor work with Miller.

### Jimmy Littler

Frank and "Uck" Miller, Dale Stearns, Emil Spannes, saxes; Gabby Goshert, "Smokey" Duan, Bob Hoffstetter, trumpets; Jim Stowe, Ralph Clam, trombones; Dave Horine, bass; Dick Barber, piano; "Dough" Hicks, drums; Winnie Healy, chirps, and Littler fronts and sings.

### Bill Nance

Earl Celmer, Kenneth Root, George Bickel, saxes; Harry Halverson, Hal Spencer, trumpets; Dale Herie, trombone; Phil Disparte, bass; Don Evans, drums; George Sweeting, piano, and Nance, front and vocals.

### Harold Youngblood

Oscar McCullers, sax; Kenneth Johnson, trumpet; Lafayette Tompkins, guitar; Lesky Stanford, drums; Mary Reed, chirps, and Youngblood on piano.

### Richard Leon

Forrest Brown, Chris Ferrante, Nick Catalano, saxes; Clifford Osterloh, Skeets Davis, trumpets; Allen Goldsmith, trombone; Frank Richmond, guitar; Gains Farham, drums; Jean Smith, chirps, and Leon on piano.

### Jimmy Murphy

George Garber, Holly Eish, and Murphy, reeds; Sherm Herrick, Ed Carey, cornets; Case Arpke, Doug Herbert, trombones; Ceirelan, drums; Eddie Zollman, piano and organ, and Betty Taylor, chirps.

### Nat Towle

Lee Pope, Siki Collins, L. H. Tally, Francis Whitley, reeds; N. E. Bates, H. Wilkerson, H. Johnson, Monroe Reed, bass; T. W. Pratt, Nat Williams, Bill Seary, B. Cobb, rhythm; Duke Groner, vocals, and Towle fronts.

### Ray Winter

Eddie Seeliner, Cecil Reader, Roland Scheiman, Sam Rowe, reeds; Morcy Krause, Americo Montanari, Lew Bailey, trumpets; Harry Williams, vocals; Joe Desno, piano; Hank DeVos, drums; Paul Miller, bass; Happy Croone, road mgr., and Winter fronts.

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The Starlit Hour (Robbins)  
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Leanin' On The Ole Top Rail (Feist)  
How High The Moon (Chappell)  
Say Si Si (Marks)

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You, You Darlin' (Harms)  
Alice Blue Gown (Feist)  
I've Got My Eyes On You (Crawford)

## Heidt vs. Gang Of Ex-Heidmen

When Alvino Rey and his orchestra, with the King Sisters, opened at the Capital Park Casino in Hartford, Conn., April 27, they found as competition Horace Heidt playing the State Theater. A most unusual set of circumstances, since the nucleus of the Rey band is Heidt alumni—Rey himself, being formerly featured electric guitarist with Horace; Dick Morgan playing rhythm guitar; Frank Devol, saxist and arranger, and Frank Strasick, who left Heidt only a few weeks ago to join Alvino, first trumpeter. And, of course, the four King Sisters were featured members of the Heidt organization for a couple of years. In Europe they start wars under less trying situations!

Watch For Down Beat the 1st & 15th Of Each Month

## Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Earl Robinson, the composer of *Ballad for Americans*, which is published by Robbins, was awarded a Guggenheim fellowship amounting to \$2,000 last month.

Struggling young song-writers can see what their chances are when Leo Feist has more than 3,000 theaters being supplied with advance sound tracks, 250 radio stations provided with special transcriptions, and "topflight records being rushed for music machine distribution"—all on *Little Curly Hair in a High Chair*, which is sung by Eddie Cantor in the MGM film, *Forty Little Mothers*.

#### More Stacy Solos

Latest instrumentalists to be added to Feist's All-Star series of Modern Rhythm Choruses are trumpeter Bill Butterfield and clarinetist Irving Fazola, both of the Bob Crosby band; tenor man, Tex Beneke of the Glenn Miller band; Miller's own trombone solo, and trumpeter Ziggy Elman of the Goodman band.

Jess Stacy's transcriptions of *Johnson Rag*, *Little Brown Jug* and *Lullaby in Rhythm* have been added to the list of his solos being published by Robbins.

Harlan Leonard's jump tune, *Hairy Joe Jump*, was taken by Leeds Music and the title changed to *Southern Fried* to avoid any possibility of infringement on the copyright to the name in the *Lilli Abner* cartoon strip. Al Donahue's band is the first to push the tune.

#### Faggen Joins Irv. Mills

Bob Strong, Chi-NBC maestro, has published his theme song, *Somewhere*, and is reading another of his own, *That's for Me*. Strong has the Brown & Williamson tobacco commercials.

Jay Faggen devoting full time to promotion with Irving Mills' American Academy of Music, Inc. The Mills outfit rightfully proud of artist David Lax's title page.

Harry Goodman, prexy of the newly-organized Regent Music Corp., has contracted Boosey & Hawkes, Ltd. to act as representative in the British territory and Australia.

#### South Sea Jive

Mills Music is bringing back *Oh Gee, Oh Gosh, Oh Golly I'm in Love*, NBC's Gladys Shelley collaborated with dancer Fred Astaire to turn out *Sweet Sorrow*, and *Just Like Taking Candy from a Baby*. They're handled by Mills.

*Just Before the Dawn on Corn Isle*, by Artie Jones and Evelyn Prochaska, is featured at Broadway's Tahitian club, the Hurricane. Leeds Music publishes.

Saginaw, Mich. pianist Hank Spiekerman has added *Slow Boogie Blues* to an impressive list of originals.

## Blessing Firm Building Huge New Factory

Elkhart, Ind.—Climaxing an enterprise started in 1906 when he personally manufactured a half-dozen musical instruments and set out by himself to sell them to musicians, E. K. Blessing last week watched workmen begin the construction of an ultra-modern daylight factory which will be occupied late in June by the entire Blessing personnel.

Blessing's rise to prominence among the world's instrument manufacturers has been slow. Preferring to rely upon the quality of his products, he worked cautiously and avoided a meteoric rise which would result in inferior products. Several years ago, after his E. K. Blessing Co., Inc., had gotten "over the hump" and among the best-known manufacturers, Blessing transformed his company into a closed, family corporation with himself as president. Two sons, E. Karl, Jr. (vice-president), and Frederick W., secretary, and a daughter, Miss Lillian Blessing, treasurer, are officers of the company today.

## PINKARD PUBLICATIONS

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# 'On a Little Street in Singapore' As Played by Collins Driggs On the Novachord

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## NOVACHORD

MUTED TAMBUK S-203,030 B VOL. NV-SV

1st to 16th Bars:  
First set combinations listed and then move "Attack" to "4." Always place "Attack" switch on "4" when playing a smooth melody against rhythmic harmony and bass figures. Keep the melody line well sustained and the inner parts very staccato.

17th to 23rd Bars:  
Just before the pick-up note into the "17th Bar," take off the "Second Resonator" as indicated by arrow. The "17th to 23rd Bars" are not played in "Tempo" but as a "String Quartet," very smoothly, and with plenty of "Oomph."

24th to 32nd Bars:  
Directly before the chromatic pick-up, shoot the "Combination" lever up to "Percussion" this gives you a "Piano Effect." "Bars 25 to 29" are played in strictly "Boogie Tempo."

On the "30th Bar," bring the "Full Tone" lever to "3" directly after playing the first chord of the measure. This will give you a full effect which should be played with a gradual retard to the "32nd Bar."

The "Chinese Gong" at the End, is obtained by swiftly lifting the "Full Tone" to "Off" position with the right hand, and raising the "Deep Tone" lever to "Off" with the left hand at the same time. Then with a downward sweep, bring the "Second Resonator" down to "3" with the left hand and the "Brilliant Tone" to "3" with the right hand. With the palm of your hand strike the five lowest notes on the Keyboard. Make sure your "Sustaining Pedal" is held down until sound dies away.

There you are and good luck! Note: The Gong is optional. However, you will find it effective and simple to execute after a little practice.

2nd RES. (VERY SMOOTH)  
OFF  
COMB. SWITCH TO PERC.  
BOOGIE TEMPO  
FULL TONE  
GONG

P-203,030 B VOL. NV-SV



When Collins Hawley Driggs was 14 he was playing in the pit of a theater in his home town in Manchester, Conn.

Today Driggs is noted throughout the nation as one of the greatest Novachord artists. Soon he will record swing organ solos and Novachord interpretations for RCA-Victor. And he just recently completed a 5,000-mile tour in which he made hundreds of appearances demonstrating not only the Novachord, but also the Hammond organ.

### Once Played Church Organ

Driggs was born June 27, 1911, in Manchester. For awhile after he learned piano he was a church organist. Years of experience with both piano and organ left him with a terrific curiosity to "mess around" with the Novachord when it was first introduced in early 1939. So he took it up and got it down pat. Now Driggs is recognized as the foremost exponent of Novachord music.

### Here Are Instructions

Driggs makes all his own arrangements. Aside from music, his chief interest is sports, and also reheads, blondes and brunets. He's not married and not engaged. Driggs' notes on how to play *On a Little Street in Singapore* on this page follow:

1st to 16th Bars:  
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There you are and good luck! Note: The Gong is optional. However, you will find it effective and simple to execute after a little practice.

### Muggsy Still Trying

Chicago—Muggsy Spanier, back in town, insists his little ragtime band soon will be reorganized. He's waiting for a good spot. His men are all available, he says.

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# Calvin Jackson Rated The 'Tatum of 1942'

## BY FEATHER

New York—Calvin Jackson, 20-year-old pianist studying at Juilliard on a fellowship, has been singled out by experts as the Tatum of 1942.

Discovered by Norman Brown, guitarist with the Mills Brothers, this amazing kid hails from Philadelphia, where he gave recitals in Ethical Culture Hall. He's quiet and modest about his ability on piano and organ, but plays anything from Brahms to the blues with a style and technique which most professionals would find hard to beat.

Jackson hasn't started seriously in the business yet, as he has two more years of study ahead of him, but they say he's the most promising student Juilliard has had in 10 years. He's written arrange-

ments for Lunceford, including *Spasm* and *Honey*. Decca is so enthusiastic about the test waxings Calvin cut that it's considering featuring him in a special album of Jerome Kern solos.

## Found: A Healthy Bull Fiddle

### BY ED KOTERBA

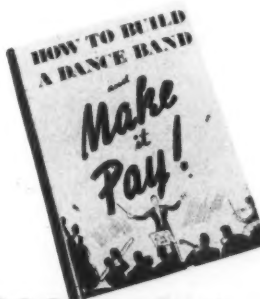
Omaha—Last fall *Down Beat* carried a news story telling how Dean Brown, bull fiddler with Hank Senne's orchestra, had his bass stolen from him. It was valued at \$1,000 because of its age. Last month the ook who stole it was arrested when he took the instrument to a repair shop.

"Why did you make off with that fiddle?" one of the cops asked the culprit, 24 years old. "I don't know," he replied, "except that I liked its 'zoom, zoom' and deep healthy voice."



Jackson

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- Organize your dance band
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- Play to the "Mike"
- Present your orchestra
- Set good tempos
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America's greatest technical column is Sharon Pease's "Swing Piano Styles" in *DOWN BEAT*. See the June 1 *BEAT* for an excellent sample of Bill Straub's technique. He's the ivory artist with Larry Clinton's band!



# Orchestration Reviews

★ By TOM HERRICK ★

## New Mary Lou Williams—Walder Stock Fine!

### A Mellow Bit of Rhythm

Arr. by Mary Lou Williams and Herman Walder—No. E-12

It's about time some publisher did this. Here's a real dyed-in-the-wool special arrangement with four-way saxes and five-way brass. There has been no attempt made to arrange this so it can be played by smaller groups. Consequently the voicing is superb, the hot solos can be written in the parts where they belong, and the first men aren't overworked. This is an elegant piece of work by Mary Lou who gave us *Roll 'Em* some time back. The brass is brilliant without being out of range and the saxes have some billowing figures throughout that make for good swing. No good for small combinations but the real McCoy for 12 and 13-piece bands.

### Little Curly Hair In A High Chair\*

Arr. by Jack Mason—No. E-13

A melodious tune on the order of *Little Skipper*. For a good effect in the first chorus use your brass choir in cup mutes sans the sax figures, using these later for the vocal. Tenor takes the lead in the special chorus for 16 bars backed up by muted brass figures. A movie tune and one you'll be needing.

### Boy Meets Horn

Arr. by Phil Lang—No. E-14

Here's the Duke's trumpet man, Rex Stewart's trumpet solo. The entire arrangement is built around the first trumpet and it can very easily become one of

### How to Order

Orchestrations reviewed in these columns may be obtained directly from DOWN BEAT. See the coupon below. Price is 75 cents each.

those things without correct interpretation. The phrasing should be lethargic to a certain extent, yet with plenty of sock. Listen to Ellington's and Goodman's records for the right phrasing.

### Shake Down the Stars\*

Arr. by Charlie Hathaway—No. E-15

Pretty stuff, and hit parade material! There is nothing of consequence in the first two choruses other than the usual alternate sax and brass on the melody but Hathaway has broken up the special chorus beautifully with a little bit of tenor, then octave tenor and clarinet with brass figures in the background. This is a nice flowing tune—good lyrics.

### There'll Be Some Changes Made

Arr. by Jerry Gray—No. E-16

Originally scored by Artie Shaw, this arrangement jumps like mad in the style of Artie's old band. Outside of one chorus split between trumpet and tenor, most of this is ensemble and section work. The last three choruses are exceptionally good with the ensemble building up through brass plunger and unison saxes to a thrilling climax. Fast and furious powerhouse style.

### 720 In The Books

Arr. by Will Hudson—No. E-17

This Savitt special was a long time getting into stock form considering its worth. Unison saxes carry the brunt of the attack on a melody that is strictly a riff—but a good one. Hudson does his usual good work in turning out a solid but really simple orchestration.

### From Another World\*

Arr. by Jack Mason—No. E-18

This is a gorgeous melody built on a delicious sequence of chords. Mason's first chorus with unison saxes on the lead and brass figures in hats is a little out of the ordinary and a welcome relief from the stereotyped ensemble which characterizes too many stocks. The special is nice, too, with a trombone solo adequately backed up with the ensemble.

### Myl Myl\*

Arr. by Spud Murphy—No. E-19

Here's a jaunty tune from Benny's new pix, "Buck Benny Rides Again." Nuff said—it'll undoubtedly be a hit. There isn't a heck of a lot to be said about the first part of the arrangement but the special chorus is split up well between trombone, tenor and a dash of Glenn Miller sax stylings.

### Seven Come Eleven

Arr. by Fletcher Henderson—No. E-20

Another of Fletcher's Benny Goodman arrangements, this one by Benny and Charlie Christian. It's built on a rolling eighth note figure in the reeds faintly reminiscent of *Shuffle Off To Buffalo*. Joe drummer gets the chance to solo in a 4-bar cymbal intro which builds into a unison bass figure for the trombones and saxes for 8 bars. The three trombones (if you have them) continue the bass figure against unison saxes on the melody in the first chorus for a rather startling effect. The last chorus at E rocks nicely.

Note: Tunes marked with "star" indicate sure bets for top popularity. The writer suggests that bands stock up heavily on these because there soon will be a terrific demand for same. Watch for the stars!

## Bogart Band is Ready for Summer

BY DUKE DELORY

Toronto—Frank Bogart's new outfit opens May 30 at Brant Inn, Burlington, with Coke Campbell, Bos Wickson, and Gordie Edwards doing the arranging. Bogart's 8-piece Dixieland "band within a band" plays some real jazz.

Horace Lapp stays on at the Royal York throughout the summer, for the first time in the three years the band's been there. . . . Tony Furanna, first trumpet with Niosi, weds Doris Scott May 27 in London. . . . Jimmie Lunceford solos at the Palais on the 21st.

Coleman Hawkins got a big break May 11 when he opened at the Fiesta Danceteria for at least a week's run. The Danceteria is on Times Square, New York.

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**Ready** to preside at the 45th annual convention of the American Federation of Musicians is Joseph N. Weber, veteran AFM president. He'll bring the conclave to order next month when delegates meet in Indianapolis. Like last year, it is rumored that resolutions will be introduced which will put a clamp on the major booking offices and give the band leaders a break. Many musicians also are hoping delegates will push through a new law guaranteeing insurance for sick and injured members unable to work. Photo by Homer Hale.

## Orchestra Personnels

### John Wiley

Irving Tolson, Jim McCausland, Jim Griggs, Harold Eckert, saxes; John Wiley, Cecil Ingram, Sid Nix, trumpets; Joe Ben Cole, Tommy Haines, trombones; Gene Neese, piano; Ernest Schelhaugen, bass, and David Cole, drums.

### Pete France

Webster Lyman, Chet Lyman, Reginald Morgan, Conkling Brown, Frenchie Townes, reeds; Bobby Little, George Jefferson, Jarvis Woodley, Bill Johnson, trumpets; Symeon Dyer, George Crowder, George Farmer, Lewis Brinson, trombones; Katherine Lyman, James Carter, piano; Carl Snow, Humphrey McCarter, guitar; Howard Gilbert, drums; James Greene, Harry Brooks, basses; Richard Taylor, Betty Jane Garner, Hazel Brooks, strings; the Hawkins brothers and the Three Sharps, vocals.

### Benny Walkkotte

Al Meyer, trumpet; Ari Fiefenberger, guitar; Jack McNeely, piano; Harvey Meister, bass; Tom Connel, tenor, and Walkkotte sings, fiddles and fronts.

### Manny Prager

Pat Hill, Earle Pledger, Doug Broyles, saxes; Skeets Morris, Hinky Vaughan, trumpets; Don Boyd, trombone; A. B. Green, piano; Jimmy Hooper, bass and mgr.; Grady Mullins, guitar; Hilding Holmberg, drums; Betty Bonney, chirpie, and the Colonel fronts on sax.

### Bob Millar

Carl Burman, Joe Tleck, and Millar, saxes; Bob Finnell, trumpet; Gordon Foster, trombone; Henry Thels, piano; Chet Ricard, drums; Jim Burrell, bass, and Dale Hunter and Judy Janis on vocals.

## Arranging • Dynamics Important To All Arrangements

By Will Hudson



I have received a great many letters from arrangers asking questions about the use of dynamics and their importance in writing arrangements. Many arrangers overlook the importance of using dynamics, depending on the actual rehearsal of the arrangement to bring out all the ideas of phrasing which they had in mind when writing the score. When writing a certain passage in a score, the arranger may feel that his ideas for phrasing that passage are so firmly imbedded in his mind that he will remember it perfectly, but when it comes time to rehearse the arrangement he may find that he has forgotten his phrasing ideas and the passage will sound unfamiliar to him, whereas if he had used dynamics there would be no doubt as to how that passage should be played. Also, it is a great help to the musicians who are playing the arrangement, especially as far as section work is concerned, for you can readily see that fine brass will sound more nearly perfect if every man's part is phrased perfectly for him by the use of dynamics. To explain what I mean, I have written below an 8-bar strain, first writing the straight melody, and then again the same melody with dynamics. You will readily see that if 10 different musicians were



playing the first melody without dynamics, they would probably play it in 10 different ways. But if those same musicians were playing the second melody with dynamics, there is no doubt but that they would all play it almost exactly the same. Therefore, the advantages of using dynamics are obvious.

### Al Guest

Vernon Guest, tenor; Inez McDonald, marimba; John McDonald, drums; Florence Hoffman, piano, and Guest fiddles at front.

### Horace Heidt

George Dessinger, Jerry Kasper, Jimmy De Moo, saxes; Bobby Hackett, Warren Lewis, Frank Strack, trumpets; Jerry Borshard, Wayne Webb, trombones; Drane Sisters, Bea Perrin, fiddles; Henry Russell, novachord; Frankie Carle, piano; Eddie McKimney, bass; Bernie Mattinson, drums; Bob Knight, guitar; Larry Cotton, Art Carney, Red Ferrington, the Le Ahn sisters, vocal and assorted live artists, and Heidt fronts.

### Marty Burke

Chick Martin, bass; Lester Lala, trumpet; Tony Dalmade, cornet; Ray Posey, tenor; Emilie Guerin, piano; Von Gammon, vibes; Burke on trombone and Julian Laine, front.

### Laurence Keyes

Bob Williams, Walter Leonard, Joel Vaughn, Arthur Jackson, saxes; Reed Shephard, Horace McFerrin, Major Evans, trumpet; Jo Baird Jr., Carl Smith, Clyde Danick, trombones; Lloyd Lowe, guitar; La Vera Barker, bass; John Wocely, drums; Laurence Keyes, piano, and George Medcoe, vocal.

### John Sullivan

Jack Grubbs, George Mitchell, Ed Sullivan, Joe McMakin, saxes; Larry Lambert, R. L. Blackwood, and Sullivan, trumpets; Bob Sheehan, trombone; Leo Doonan, bass and trombone; Skippy Trevathan, piano, and Carly Austin, drums.

### Mac Stone

Chuck Thompson, tenor, trumpet and trombone; Ted Romero, alto and clarinet; Jake Flores, trombone and bass; Blaise Snyder, piano; Joe Martin, drums, and Stone fronts on cornet and voiceless.

### Floyd Campbell

Scoops Carey, Al Washington, Gordon Jones, altos; Louis Aechhart, Louis Ogilvie, trumpets; John Thomas, trombone; Mel Young, piano; Ernest Smith, bass; Rip Russell, guitar; Melrose Colbert, chirpie, and Floyd Campbell, drums.

### Al Hahn

Stu Taylor, reeds; Charles Novak, trumpet; Joe Milstone, violin; John Marty, accordion; Jeff Le Pique, drums; Emmett Schmitt, piano and celeste, and Hahn, accordion and bass.

## Louie and Leon Prima in Battle

BY JIM MCCARTHY

Jersey City—The Palisades opened late last month with Louis Prima, and starting next month will feature a different topnote band every week. . . . Queen Anne theater in Bogota is importing names every Wednesday. . . . Jimmy Dorsey sat in with Casa Loma on the Gray-men's closing night at Meadowbrook. . . . When Leon Prima opened Newark's Blue Diamond Club April 27 with his 6-piece band, brother Louis was on hand and both trumpeters blew to a fare-thee-well to cut each other.

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# Alto Comes Back; Tenor Men Take A Back Seat!

BY DAVE DEXTER, JR.

The alto sax is coming back. It isn't a gradual return to favor among leaders and sidemen that the E-flat instrument is enjoying, but a sudden unexplained return which is causing nearly all the big names and not a few of the small fry to begin featuring it as a solo horn.

## Tenor Slipping?

Benny Goodman's showcase methods with Toots Mondello was one of the first signs of the alto's move into prominence. In fact, Benny last summer began featuring Toots so much he shoved Jerry Jerome out of the spotlight and back into his chair as a strictly section man, where formerly it was the Jerome tenor which got most of the solo breaks.

Skinnay Ennis' band has never called for much enthusiastic talk among musicians—except for the fine alto man, Jack Crowley—who is given a big play fairly consistently. And Phil Harris only recently virtually junked tenor solos in favor of the heated alto stylings of Wayne Songer. Larry Clinton got on the bandwagon recently, too, by writing solo alto choruses in many of his stomps arrangements for Steve Benor, who also plays fine clarinet.

Ayres Really Has One! Ozzie Nelson now features the alto of Charlie Bubeck, where Bubeck used to stick to baritone get-offs. Mitchell Ayres, of the old Jack Little outfit, has a sensational altoist in Harry Terrill. And Terrill, you'll note, is getting the spotlight more than anyone else on Ayres' records and broadcasts.

In the lean years, when the tenor dominated the section as a solo instrument, Jimmy Dorsey, Pete Brown, Dick Stabile and Johnny Hodges were almost alone in their field. Benny Carter, who spent most of the 1935-39 years in Europe, played trumpet as often as alto. Charlie Barnet was strictly on a tenor kick.

## Boyce Brown Gets Notice

But it's a different story today. Barnet is playing his "small horn" as much as tenor and Carter's alto gets the big play with Benny's band. Dave Matthews is rated one of Harry James' most brilliant soloists. Earl Warren is taking over solo choruses formerly allotted to Les Young in the Basie band, and even a guy like Boyce Brown in Chicago, who has been playing the finest kind of alto for a dozen years, is getting a little attention.

Russell Procope's alto adds sparkle to the John Kirby group, but two years ago it would have been a tenor or even a baritone. And although his move into the Goodman camp will keep him strictly in the third chair, Les Robinson was just beginning to prove himself a superb alto soloist when Georgie Auld's old Shaw outfit fell apart in January. Les may still get his chance, sharing solos with Mondello.

Louie Armstrong gets his kicks not only from that lusty Higginbotham trombone, but also from Charlie Holmes' altoing. And when Raymond Scott enlarged his band, many of Dave Harris' tenor take-offs were shipped to Reggie Merrill, an unknown but terrifically talented gent who may be heard on several of Scott's new "big band" records.

## Woody Herman Succumbs

Murray McEachern, trombonist, is doing more and more alto work, solo, with the Casa Loma band. Not too many months back, how-

ever, he stayed put with the brass section. Slim Gaillard's little band shows off Herman Flintall, another "unknown," in good fashion. He looks like Chick Webb and plays alto as distinctively as Chick beat his tubs.

Sol Pace added guts to Al Donahue's crew when he was allowed to split the solo work with Stew McKay's tenoring. And Woody Herman, just about the time he mastered clarinet where he could keep pace with anyone in the business, suddenly came up with an alto and began using it. "It not only adds a distinctive twist to the band," says Woody, "but it also gives me a real bang. I even like to practice alto in my spare time."

In recent weeks Glenn Miller has been allowing Ernie Caceres solo spots, not on the clarinet for which Ernie is best known, but on alto. Gabe Gelinas is "giving" with some exciting altoing with the Savitt band after a long stretch with Jan strictly as a tenor man.

This list of "go men" on the smaller horn isn't complete. But it is representative of the new trend—a trend which got under way just a few months back and which now threatens to shove the tenor sax back into the section for good. Reasons given by most leaders who were queried hang chiefly on one idea—the alto has more "lift" and sparkle when well played, and also because the tenor, because of its wide popularity, lost its effect. Too many guys started blowing tenors the wrong way. Luckily, no one except Wayne King has seriously made the alto an "illegitimate" instrument... yet.

## Stuff Smith Has His Throat Carved

New York—Leroy (Stuff) Smith, singing fiddler, whose band was slated for a May 12 opening at Chicago's Hotel Sherman, underwent a serious throat operation last month at the Harlem Eye, Nose and Throat Hospital here. Physicians said Stuff was having "gland trouble." He was expected to be okay in time for his trek to Chicago.

## Egan's Excretions---

(From Page 2)

Duchin band, the maestro doing a little spring cleaning... Songstresses doing okay in the big leagues—Ethyte Wright and Moundsman Dickman of Boston; Helen O'Connell and "Babe" Dahlgren of the Yankees, and Betty Allen and "Hank" Greenburg of Detroit... Herb Sanford, radio production exec with the Batton, Barton, Durstine, etc., ad agency, is collaborating with Jack Smart, the comic, in the song writing field. With Jack on the lyric end, the songs should have Smart words, eh?... Carl Kress, the guitarist,



**Villa Moderne** maestro in Chicago is Tony Cabot, tenor saxist, who plays the righteous stuff as well as the commercial in fine style.

goes to the coast in June to accompany the Merry Macs, Miss Merry Mac (Helen Carroll) being Mrs. Kress. Cinemaster Marjorie Weaver is house shopping for them... Pat Harrington, the comedian, is back at the Eighteen Club after touring with the Helen Hayes show. But he doesn't play the drums anymore, sticking to heckling, while Jack Roth handles the percussion department.

## Thornhill Goes West

Anita Boyer, ex-Tommy Dorsey canary, signed up with Dolan & Doan agency which has already spotted her on a couple of guest star shots on national programs... Jack Perrin shifts from the Crawford Music office in Chicago to Mills in New York. Which may give Drummer Sid Kay a little competition in the Songbird Mildred Fenton sweepstakes... Colonel Roscoe Turner is doing tailspins over Melba Boudreau, singer and cousin of Cleveland's Lou Beauclerc... Claude Thornhill west coast bound to open with his band at Balboa... Don Allen, production chief of Standard Transcriptions in Hollywood, planning to fly east within a few weeks to propose to Alyce King, the chirper... And Bud Cole, Hollywood pianist, plans the same trip with the same idea in mind, only he'll ask Yvonne, youngest of the Kings... Bert Lown talking over a South American band deal... Dick Todd and Dinah Shore have been paired up by Victor and are making duets for the Bluebird label. First one about ready for release now... Sam Weiss, west coast representative for Harma Music, and Gordon Jenkins, the maestro-arranger, fly east about press time for a two-week business-vacation stay... Terry de Lapp, ex Paramount publicity chief, now in business for himself and handling Songwriter Frank Loesser... Bill Treadwell, Nyork publicist, honeymooning in Hollywood with bride, former Dorothy Benson of the stage... Andy Bridgeman, saxist with Dick Hoagland's band, foremost Westchester society crew, retired to become a civilian in Utica, N. Y.

# Colored Bands Break Missouri U. Tradition

BY BOB LOCKE

Kansas City—Missouri University's century-old prejudice against Negroes took a horrible beating May 3 when Harlan Leonard and Jay McShann, both colored, took their bands to Columbia for a jam battle that had the Joes and Susies jumping like they never had before.

The Mizzou' campus has long been a sucker for corn and schmalz. And not since the days of Jack Hackethorne and Ed Dosey Beat Flynn, when Andy Kirk often got invited for campus functions, have right-eous jazz bands appeared at the "country club of the Middle West." Jimmy Dorsey is the only other one to appear this year who offered stabs.

## Fairlyland Open Again

John Tumino has been reappointed manager of Fairlyland Park, Kaycee's only amusement park, this summer. Tumino closed his Century Room the first week in May. Pinky Tomlin's crew opened the Fairlyland ballroom season May 5, pulling in a neat first-night crowd.

Reggie Childs followed Al Kavelin into the Terrace Grill of Hotel Muehlebach, with Anson Weeks on tap... Kavelin wowed the elite with a plenty solid brand of dance music, and his cascading chords stunt is getting better and better. A new house record for number of covers for the season was established there by Kavelin. The lads responsible for the cascading effects are Darwin Huting, Roman Weber, and Homer Reinhardt... While Childs was in town, his lads spent their spare time jamming with Tommy Juneau's lads at the Club Continental.

## Larry Clinton Goes Big

Will Wittig closed his Pla-Mor Ballroom in the middle of May, and reported the best grosses in several years... Larry Clinton's date April 25 was a heavy money-maker... Red Blackburn, Henry Senne, and Rudy Bundy have been alternating as house crews.

At the niteries... Martin's Plaza Tavern and Martin's Brookside Tavern have adopted a new policy, with swing bands definitely out and sugar in... At the Plaza Tavern, Will Humber pulled an Artie Shaw on his band, leaving for Omaha with his canary, Sonja Belmont... Everett Dunbar, drummer took over. The lineup in the Humber crew includes Bernie Marnell, bass, Johnny Mann, guitar, Clarence Franklin, sax, and Wilbur Hubbard, trumpet... Out at Brookside, Earl Smith and his drums are fronting a 4-piece outfit, to be built up as biz increases... Ollie Wiber and his Californians are still holding down the bandstand at Mary's Place... and across the street are Sid Sidney, another West Coast crew, with Natalie Kay as vocal-

ist... At the Kentucky Barbecue on Vine Street, Woody Walder is doing fine with a small crew. In the band at present are Babe Lovett, drums, Woody on clarinet, Jack Johnson on bass, Everett (Coots) Dyer, piano, and Bill Terry handling vocals.

# Two More Musicians Injured in Crash

BY JOHN GLADE

Nappanee, Ind.—Severe head injuries and possible skull fracture were suffered by Vincent Maurici, 22, of Minneapolis, Minn., and bruises and shock incurred by Gus Johnson, 24, of New Brunswick, N. J., late last month when Maurici lost control of the car the two were riding in and it turned over several times near here. The boys, members of the Minneapolis symphony, on their way to Boston for a concert, were taken to Price hospital here, where it was announced both would recover.

# British Cats Form Army 'Show' Band

London—Some of Britain's greatest jazz men, trombonist George Chisholm, trumpeter Tommy McQuater, tenor saxist Andy McDewitt, and 10 others, all of whom left some of the biggest bands in England to join the Royal Air Force not long ago, have formed a band which will be used to entertain the forces. The combo is being headed by Les Brannelly, former business manager of the Ambrose band.

# Goodman-Stoki Date Draws 13,000

Los Angeles—Benny Goodman and Leopold Stokowski's concert at Hollywood Bowl May 1 drew about 13,000 people, about 6,000 of whom arrived after Stoki was finished, but in time for Benny's portion of the program.

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## Andre Pulls an Artie Shaw; Deserts Ork, Takes a Trip

BY TED TOLL

Chicago—Apparently Randolph street needs a bigger zipper on its mouth than Broadway. The story had it that Fabian Andre, ex-leader of the Pump Room outfit, had been called before the Local 10 board by boys in the band. The Randolph street "psst-pst" boys blabbed it that Andre's card had been torn up.

### Andre Pulls a Shaw

The real story is that Andre didn't like leading a band and that he therefore made an amicable agreement with his partner, composer Lou Holzer, and that Holzer took over while Andre walked out. Andre's card was not torn up, nor was he forced out of the band.

He did, however, pull an Artie Shaw to the extent that he embarked on a trip which found him telephoning Holzer from Memphis. He indicated he was on his way to Cuba "to study Latin-American music." Meanwhile pianist Bob

Acri was dropped from the personnel and Tony Iavello added to do arranging. Holzer said that if Andre wants to, he can resume composing and arranging for the band.

### "Superman" Strong

Pianist-arranger Paul Jordan is rehearsing 16 men once a week. Using three basses, and Jordan's original music, the guys are getting wonderful kicks. It's one of those cases where they get together for the thrill of playing. There's no trace of a job for the band anywhere; that doesn't matter.

"Superman" of local leaders is Bob Strong, NBC maestro. His band (and a fine one) does the off-night stint at both the Edgewater Beach and the Blackhawk, and also plays the Saturday afternoon session in the Panther Room, to say nothing of two Brown and Williamson tobacco commercials weekly on NBC.

## Himber 'Mess' All Okay Now

BY DICK GEHMAN

Lancaster, Pa.—The Richard Himber-Franklin & Marshall college scandal, which had the town in a man-sized dither for a couple of weeks when Himber accepted a \$450 down payment and then failed to show up for the dance, was finally cleared up. The school got back the entire 450 when prexy John Schaeffer himself traipsed all the way to the big town to see Himber's attorney. Not only did Schaeffer retrieve the dough, but he also induced the attorney to send his son to school here next year.

Local bands of Chet Lincoln, Andy Kerner and Sam Loss are working fairly regularly. Long-haired, dreamy-eyed Wally Darra, the local Meyer Davis, is getting all the Country Club trade. Sam Wright, Jon Segro and Charlie Niemer all have small outfits in the three night spots the town boasts. And Lincoln has a Sunday aft sustainer on the local WGAL.

## Duke a 'Gold Mine' in Canada

BY DON MCKIM

Vancouver, B. C.—Duke Ellington's, the first name outfit to play for dancing here in more than a decade (thanks to recent lifting of a Local 145 ban on non-Canuck bands) proved a gold mine, drawing 4,000 heads into the Forum last month. It was a great show although—as usual—about 60 percent of the band's most impressive work sailed over all but a few heads. Benny Goodman will be the second band to play the spot under the new ruling. His date is May 23, and should outdraw the Duke's. Gus Arnheim opens for a week at the Beacon theater on the next day.



Not Thugs, but musicians and a warbler, are these bewhiskered gents from Omaha. Left to right—Dick Stranglen, Chuck McDaniel, Marie Dupre, Lee Van Hoozer and Deb Lyon, the leader, shown with beard for "Gold Spike" celebration. See story below for details.

## Whiskers Handicap Omaha Cats; Longhairs Take Over the Town

BY ED KOTERBA

Omaha—Technically speaking, this town is filthy with longhairs. Hundreds of local cats have sprouted beards, goatees, handlebar mustaches, et cetera, in collaboration with the nationally plugged Gold Spike days here the latter part of this month.

### Christman Gives Up

Beards of all types and colors have developed. Deb Lyons' crew at the Hill is leading Local 70's hairless Joes, with Deb, reformed Schnickelfritzer, usually spending the first eight bars of every tune trying to find an opening in his crew for his gobstick. Some of the bewhiskered cats in Marvie George's Chez Paree band are planning to braid theirs.

The beard-raising proved unsuccessful in some instances. Local 70's prexy, Pete Christman, with-

drew from the contest after six weeks because no one could see his peach fuzz, sprinkled from ear to ear.

### Gals Don't Like It

There are disadvantages. In a recent ping pong game, trumpeter Harry Fisher lost the ball. It was later found in his beard. . . . Howdie Addison lost out on 16 bars of a hot sax solo when his beard got tangled with his octave key. . . . Most serious set-back is that many of the guys' gals and wives refuse to cuddle.

One consolation, those 19th century beards haven't sprouted any corn . . . yet.

## Casper is 100% AFM Organized

BY BEN STUMP

Casper, Wyo.—Verne Wilson's band, using a two trombone-two tenors setup, holds forth in the Crystal room of the New Gladstone hotel. . . . Gene (Baron) Coffey using a 5-man Dixie combo at the Riverside Club. . . . Lance House ditto at the Club La Vida. . . . This town is 100 per cent AFM and all the bands are strictly card men.

## New York News By Ed Flynn

(From Page 1)

kept in tune. Meanwhile, Jimmy is still doing the best biz in town at the Pennsylvania. And that means better than Orrin Tucker at the Waldorf.

### Hoagland Band Continues

The Claude Hoagland band will stick together. The leader upped and quit the band last month to marry Helen Gwaltney, in charge of salads and cakes at Cleveland's Statler. Claude will take over management of a hotel in the Catskills. The band will stick together. It includes Lee Burney, piano; Hardie Jenkins, drums; Danny Caroselli, sax-clary; Ernie King, fiddle and bass.

Gale, Inc., pulled Erskine Hawkins off the road for three days to make records. Cost them \$1,400. In the old days a band recorded when they didn't have anything else to do—today records are about the most important thing in the business!

### Fitzgerald Band Revamped

Ella Fitzgerald's band is going through a major underhauling. Pete Claud came in on 3rd ald replacing Eddie Barefield; Floyd Brady succeeded Sandy Williams on trombone and John McConnell also is a new sliphorn. Teddy McRae, Ella's tenor man, soon will take over the band as front man and director and Ella sticking only as vocalist. Meanwhile, Ella and Williams are still holding hands.

Al Dooten takes over the clarinet spot with Johnny McGee. . . . Red Norvo and Teddy Powell are having a minor feud about stealing and exchanging men. . . . The union is cracking down on Nick's in the Village again for alleged

## Orleans Union Execs Refuse More Money

BY GUS KOORIE

New Orleans—R. L. Chabao and Robert Aguilera, financial and recording secretaries, respectively, of Local 174 here, pulled a surprise at a recent meeting when they asked in a joint statement that a resolution providing for an increase in their pay be killed.

"Although the union is in excellent financial condition," they explained, "and could stand the outlay and we would appreciate the extra money each week, a more important use—fighting non-union music in local radio stations—can be found for the money, we believe."

Meanwhile unionization of radio musicians was in a muddle, with WSMB, NBC red outfit, refusing to meet Local 174's demands and even threatening to bring in CIO musicians, it was reported.

Spotted in N. O. niteries are Mel Smith quartet in the cocktail lounge of the Jung, Arthur Ravel in the Fountain Lounge, Jack Norman at Flynn's, and Hal Jordy in the Monteleone. Ray Benedes is at Broadwater Beach Casino, Gulfport, Miss.

## Local 3 in Loud Protest

BY J. H. LANG, JR.

Indianapolis—In spite of strong protest of Local 3 against the use of the kids' Knighthouse Band at ball games of the Indianapolis Indians, the youngsters, directed by Herman Rinne (who advertises his music store over a non-union radio station) opened the season. Since Rinne decided to override the union, Local 3 secretary, Abe Hamerschlag, said he would submit the question to the Central Labor Union.

Tom Devine recently opened the Gay Nineties . . . Dick Hutchens is back at the Den Zell . . . Starlite Gardens folded recently with an automobile salesroom taking its place . . . The Three Little Men (Duke and the Jennings brothers) are still swinging at the Southern Barbecue between 18th and 19th on Meridian, where there is a spot available for musicians who want to jam.

### In Next Issue

Charles Edward Smith writes again! Don't miss his "Little Band, What Now?" story in the June 1 Down Beat. It's a must for every musician and jazz fan!

slow payment of wages. Zutty's band pulled out last week and George Brunies' jam crew went in. Danny Alvin, drums, Bernie Billings, tenor, and Al Cavash, clarinet, making the lineup. Sidney Bechet's trio stays. . . . Russ Isaacs rejoins Savitt on drums. . . . Hank Freeman left Harry James for Savitt. . . . Larry Taylor back singing with Charlie Barnett. . . . Andy Kirk's band at the Cotton Club, revamped and re-brassied, is the most terrific jazz kick in New York. What a wonderful group with Hal Baker playing the hot horn!

### Booker 'Too Busy' to Talk

Benny Goodman, it is reported, is trying to sell his interest in Harry James' band to Frank Dailey, Meadowbrook owner. . . . Chubby Silvers' solo bit with the Milt Britton band has the steam talking. Chubby also plays fine alto.

Willard Alexander, Wm. Morris booker, finds himself "too busy to talk with anyone from the trade papers." . . . nor will anyone else at Morris discuss the suit C. filed. . . . Jack Kearney has left the Basie band as manager to go with Savitt. Milton Ebbins gets the post. . . . Joe Sullivan recorded last week with Helen Ward. One of the tunes is Gershwin's *I've Got a Crush on You*.

Glenn Miller's date at the Savoy was plain murder. The mob couldn't get enough. Phil Harris, from the coast, and Joe Bernard were among those present.



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## BG Features Sextet Much As His Band

BY DAVE HYLTON

Los Angeles—As Goodman, at the Coconut Grove, gives almost as much time to the sextet as he does to the full band, one wonders if this could possibly portend the Benny Goodman band of the future. It's very relaxing with Benny sitting in the midst of his featured stars and playing swell stuff.

We have our own "Pops" orchestra now that concertizes every Sunday and Wednesday under the direction of Manuel Compinsky at the L. A. Breakfast club. Refreshments are served all through the concerts and following the programmed music the orchestra turns to Strauss and listeners are invited to Waltz.

Will Osborne's band, which finally beat Goodman's in a softball game, 22 to 21, recorded eight sides for Varsity before leaving for the Meadowbrook in New Jersey. Cleo Brown is at Swanee Inn, and the "feisty" songs she perpetrates upon the public are not necessary for a gal who plays as much piano as she does. The Four Playboys and Betty Bordon back at the Town House. Tony Pastor drew quite a crowd on his opening night at Casa Manana. With a well-rehearsed band, Tony himself is 50 per cent of the band's attraction.

Bob Dade, white cat from New Orleans who rattles off such a dialect some people can't understand him, has formed a mixed band. It's first date was at the reception for Duke Ellington held in the Club Alabam on the Avenue. The 13-piece combo is plenty rough and in dire need of rehearsing and arrangements.

## Swing Fading In Detroit?

BY LOU SCHURRER

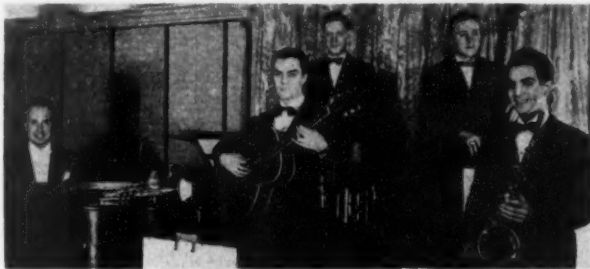
Detroit—"What's happening to swing?" asks Mr. "Lefty" Forsythe, manager of Michigan's largest ballroom, the Graystone. "The kids in this town have me nuts. We book live bands and the gate drops. In comes a sweet crew and the B.O. jumps. I think the kids are a criterion. Look at the small combos here. The town's full of 'em. Every bar and small joint gives you congas and commercials. Check the top requests; they ask for *Wish Upon a Star*, *Wind and Rain in Your Hair*, *Isle of May*, etc. Even *Alice Blue Gown* is ahead of bash numbers."

Adding to Forsythe's quotes might we say the music of Cugat at the Statler, and Jack Meyers, a commercial band at the Book, the town's largest hotels, continue to please the grownups.

## Kirk a Click Down Macon Way

BY MIKE FLANAGAN

Macon, Ga.—City and here rocked for the first time this year when Andy Kirk moved in for a one-nighter. The Clouds may have their faults, but after the succession of schmaltz outfits that have played here lately, Kirk's men sounded like home and the hope of heaven to the good-sized crowd of righteous that came to hear.



**Smooth as Velvet** is Bernie Collins' music at Newman's Lake House, Saratoga, N. Y., where they get 5 weekly WGY shots. Left to right are Collins, Jack Maloney, Johnny Palif, Pat Attan, and Phil Salsburg. They all sing. They're due for NBC airing soon.

## Dance Men to Invade Camp Run by Longhair Men

New York—Eleven prominent dance band leaders this summer will invade the Ernest Williams Music Camp which, for ten years, has been the stronghold of the longhairs. This unprecedented invasion by the pop maestros into one of the oldest summer music camps in the east is signal recognition of Dr. Williams' contention that, so

far as instrumentalists are concerned, "dance bandmen and symphony musicians are not at all far apart."

In previous years, highlights of the 8-week session, attended by several hundred instrumental students from all parts of the country, have been symphonic and brass band concerts. Innovation will have the pop baton wavers appearing as guest speakers from time to time during the summer, sitting in on conferences and chipping in with words of advice. To meet the demand for training in dance band work, an orchestra will be formed.

Among those who have promised to attend are Tommy Dorsey, Johnny Green, Benny Goodman, Larry Clinton, Sammy Kaye, Louis Prima, Russ Morgan, Jimmy Dorsey, Hal Kemp, Richard Himber, and Harry James.

## Flood Waters Cover Cincy's Coney Island

BY BUD EBEL

Cincinnati—Flood waters have again laid Coney Island low. Completely inundated, this famous resort spot, with its opening due in a few short weeks, will again cost the Coney Island company thousands of dollars for repair. The Ohio river, at this writing, is 60 feet and going up.

The question, "can a long hair play boogie," is answered by Jack Weber, the New Orleans clarinetist, who has taken under his wing lovely Isobel DeMarco and has her playing Art Tatum piano and singing like Boswell. She packs the Fountain Square Hotel cocktail lounge nightly.

Jimmy James continues as the best Cincy band. . . . Bob Sidell took over the desk of suicide Murray Horton, who was assistant to Local prexy Oscar Hild. . . . Phil Davis returned to WLW after a siege of illness, 40 lbs. lighter. . . . Jack Coffey's music, like Maxwell House, is good to the last drop.

## Plenty of Jersey Boys With Chester

BY JAMES W. MCCARTHY, Jr.

Jersey City, N.J.—A lot of credit must be given New Jersey boys for the success of the Bob Chester crew. Featured with the band since its organization a year ago, are George Brodsky of Newark, Harry Schuchman of Jersey City and Manny Gersham of Bayonne on saxes; Alec Fila of Passaic, lead trumpet; Bobby Domenick of Paterson, guitar, and Seymour (Sy) Shaffer of Newark on trombone. In addition, Dave Rose of Newark is chief of the Chester arranging staff and responsible in large part for its sock.

## Leaders Are Doubling in Dabbling

BY LOU SCHURRER

Detroit — Leaders who gripe about the business please take note of these maestro men who feel the need of action both day and night:

Chubby Mike Falk spends days running a booking service and George Kavanaugh now sells wholesale jewelry. . . . Bobby Grayson sells real estate, and Mel Curry, advertising for the Detroit News. . . . Frank Sidney spels the features of Remington typewriters. . . . Hank Finney is one of them insurance boys and Nickie Bubash will drop the stick at any moment to extol Chrysler's merits.

Tommy Marvin's music does this town justice. And such a youngster. . . . Mark Fisher, drums, late of Sammy Stern's crew, has a new band at the Morocco, with Ross Dristy on piano and vibes, Ben Katz on trumpet and piano, John McDonald, tenor, and Tom Johnston on bass and accordion.

Rex Frye's new band includes Henry Trevison, Ernie Helmrich, and Doug Brant, a full blooded Mohawk Indian. . . . Drummer Bob Mayer and bassist "Screwball" Flucker are recent additions to Russ Stephens' combo at Bathey's. . . . Reuben Evans' new band at Morey's dishes fine bash. . . . Ken Stone's much-talked-about combo fronted by Toby David is doing good.

## Cebuhar to Hollywood

Des Moines—Steve Cebuhar, local band leader, leaves for Hollywood in June. His band here will be taken over by Dorothy Boud, harpist-pianist.



**Antiquarian** Johnny Cook, right, has been playing aliphorn with Sleepy Hall so long he claims he bought the maestro his first long pants.

## Milt Frederick Forms New Ork

BY LOUIS K. CRAMTON

Saginaw—Best news of this sector to date is the formation of Milt Fredrick's new band. Milt long has been the best white drummer in this neck of the woods, and although they'll have to heed John Public's increasing demand for sweet stuff, there'll be plenty of jump abounding.

Jack Rosevear, piano-pounding maestro from the Detroit Country club, and his boss and booker, Max Gale, who also does things with an 88, stopped in town recently. Both took in the Mel Marvin band at Moonlight Gardens. "Why don't we get bands like that in Detroit?" Max remarked.

When your correspondent had to rass.2 up some entertainment for the Rotarian meet recently, Marcia Lynne, vocalist with the Al Arter (Green Mill) band came to bat, and Hank Spiekerman and Milt Fredrick put on some rough and tough boogie which the Rotary boys didn't necessarily understand but certainly approved.

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## Hy White's Guitar on His Own "Riverbed Blues"

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The two 12-bar choruses here are exactly as played by Hyman (Hy) White, youthful guitarist with the Woody Herman band, who wrote the tune and features it with the Herman orchestra. Played at slow blues tempo, it's typical of White's unusual technique and sympathy for low-down blues like Woody's band features.

## Is Red Fooling? Swears his Ork Will Feature Viennese Waltzes!

BY MILTON KARLE

Quincy, Mass.—"I have made up my mind after giving the idea a great deal of consideration," said Red Nichols seriously during an interview on his one-nighter here last month. "I am having a whole flock of Viennese waltzes dressed up and I have resolved to dish out plenty of Strauss and similar three-to-a-bar jump interspersed with our other stuff."



Nichols

"Thus I am going to change the style of music being played at the Famous Door when my band opens there next month," Red revealed. "I really am going to give Broadway commentators plenty to talk about, one way or another."

"We've all been looking for a new idea in music for a long time," Red stated, "and I really think I've

got it in the Viennese waltz." Members of Red's band, when asked their opinions of the sensational new style which the band would soon adopt, were noticed to have strange far away looks in their eyes, and declined to comment.

### Stork Hits a Doring

Ruth Doring Reynolds, of the Doring Sisters vocal trio, has left the act to await the visit of the stork. Place is being filled by Betty Bennett.

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with the Ted Weems' band, now touring the Middle West and coming into Chicago every Sunday for its NBC "Beat the Band" show, is Orr Downes, who has been Weems' percussionist 10 years. His specialty is *Gambler's Blues*.

## Eddie LeBaron On Deck at Ritz Carlton

BY BOB DOUCETTE

Boston—The Ritz Carlton got off last night (May 14) with Eddie LeBaron marking somewhat of a change in Ritz policy. But manager Ed Wyner has a hunch that Eddie's music—congas, rumbas, tangos—may catch on with the snooty (or something) patrons. After the terrific loss of life in the Natchez ballroom holocaust, many of the greater Boston ballroom owners are in for a few headaches. Powers that be have decreed a rigid probe into the condition of all ballrooms, and from what we have seen many a ballroom operator must be shivering in his boots.

Canobie Lake Park ballroom opened last week with Ella Fitzgerald. Bobby Byrne opened two weeks ago at North Shore Gardens in Salem, and was skedded to open May 15 at Glen Island Casino for a month. Howard Becker opened Riverview ballroom at Neponset May 3. Forgive a plug for ourselves, but visiting musicians have made a mecca of Tee Hi Golf Range in Dedham. Herb Marsh moved in when Louis Prima moved from Casa Manana to Revere Beach. Vaughn Monroe, fresh from a honeymoon, is once again entrenched at Seilers Ten Acres for the summer. Rob Roy back into the Fenmore cafe for the summer.

### Nichols Joins Monroe

Bob Nichols, flashy 16-year old Dorchester (Mass.) trumpeter, gave up his own band to join the Vaughn Monroe crew which opens at Seiler's Ten Acres at Wayland, Mass. last month.

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## Son of Longhair Honored by Hot Fans

BY NANCY GIVAN

Philadelphia—Jan Kindler, son of Hans Kindler, conductor of the National Symphony orchestra, was elected an assistant to chairman Roy Mitchell of the Philadelphia Hot Club here recently. Howard Rosenfeld is the other assistant.

An attempt is being made by a committee within the club to make

a complete list of all unavailable collectors' items in members' possession. The club is so big and spread over so large an area that it has been sectionalized, with branches meeting separately in various districts of the city.

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See Inquiring Reporter on Page 5

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# DOWN BEAT



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## Last Photo Made of Walter Barnes' Band

Exclusive pic of Barnes (in white at right) and his sidemen, most of whom burned to death in the Natchez Rhythm Club holocaust. Clarence Porter, pianist, died but Arthur Edwards, bass, escaped with Harry Walker, body burns. Oscar Brown, drums, also survived. Guitarist Harry Wilson perished. Saxons here include John Reed, alto; James Coles, tenor; Lucius Wilson, alto; and John Hartfield, tenor. Reed and Coles were fatally burned; Hartfield and Wilson didn't make the trip. Trombones shown include Preston Jackson, who wasn't on the final tour and escaped, and Calvin Roberts, another victim. Trumpets here are Otis Williams, Ellis (Stump) Whitlock and Frank Greer, none of whom were playing this night of the fire.

**Domestic Scene** below shows Phil Brito, Al Donahue's singer, Mrs. Brito, and Suzanne Brito, 16 months old, reading. *Donna Beat's* pix page.

## Joe DiMaggio of the Yanks greets

Woody Herman of the band that plays the blues at Yankee stadium. The Yank outfielder is a sucker for the blues and likes nothing better than a good boogie.



**Ghosts of Yesterday** are revived by Ben Pollack, the man at the left beating the hides who last week initiated a month's run at Chicago's Hotel Sherman. As a part of the floor show, Pollack presented some of the famous "dummi" of Pollack bands. Left to right, by the aid of especially prepared masks worn by members of Pollack's 1940 outfit, are Glenn Miller, tuba; Muggsy Spanier, cornet; Benny Goodman, clarinet; Jack Teagarden, tuba; and Harry James, trumpet. All of whom were members of the Pollack "double barreled rhythm" combination at one time or another between 1928 and 1937. *Pic by Roy Rising.*

**Contenders** for the "best limbs among vocal groups" title for 1940 are the Smoothies, Babe Charlie and Little, who recently left Hal Kemp's orchestra to go into radio on their own. One of the best rhythm vocal groups in the business, the Smoothies are heard on Bluebird records. *Murray Korman Pic.*



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